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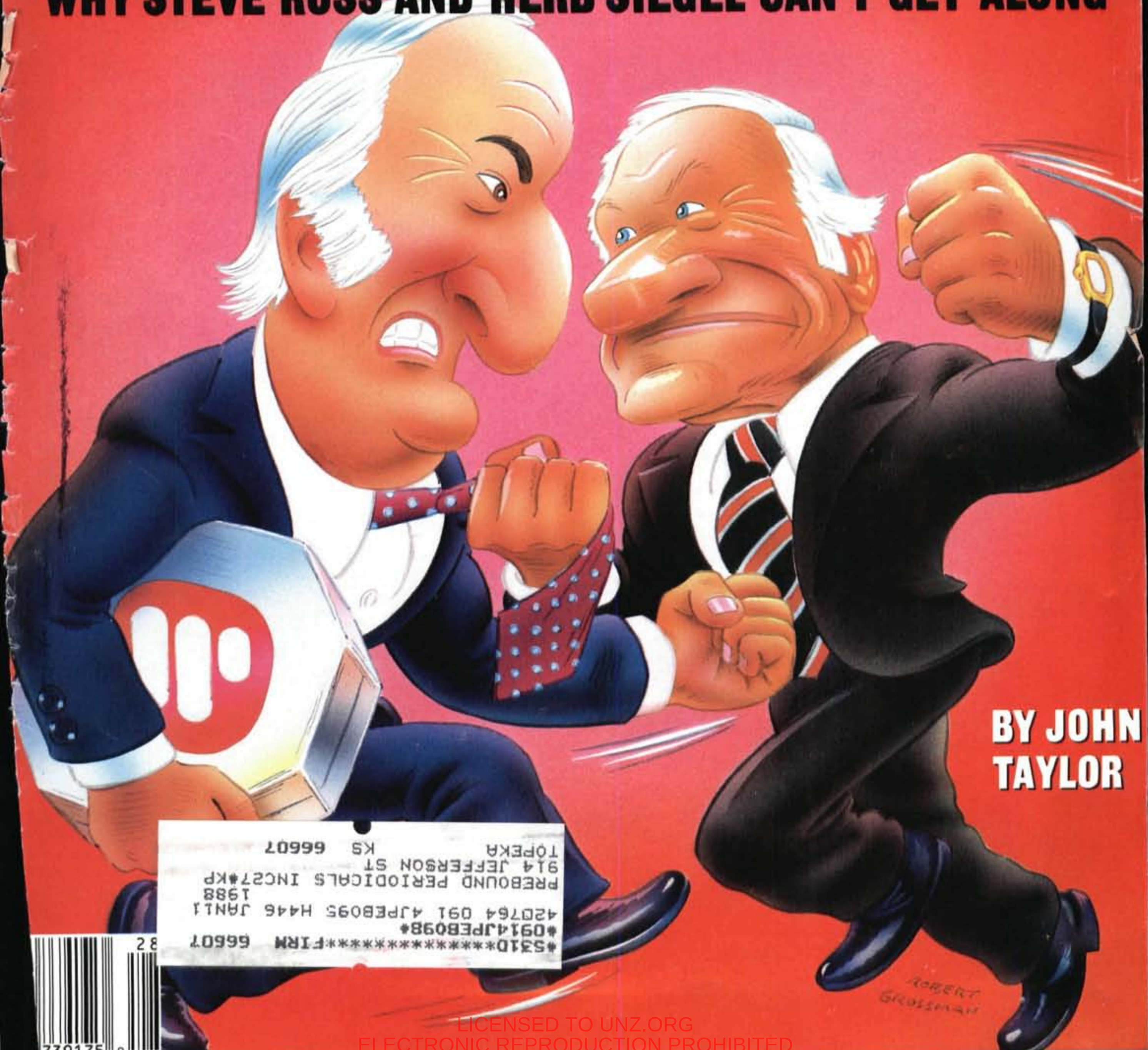

BY JOHN TAYLOR

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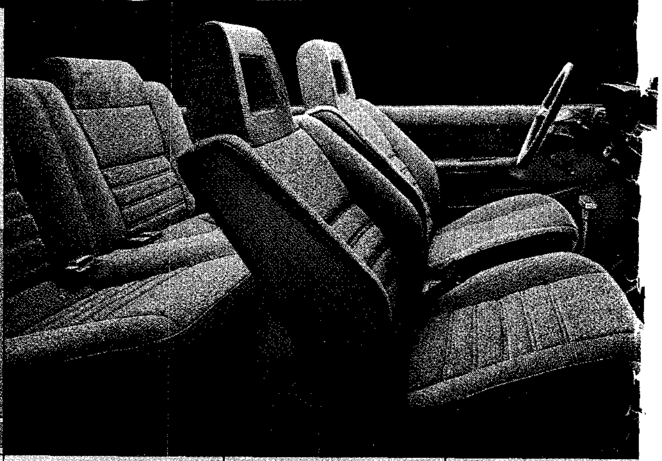

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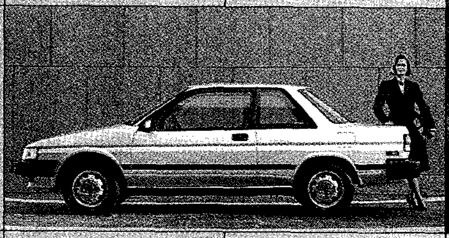

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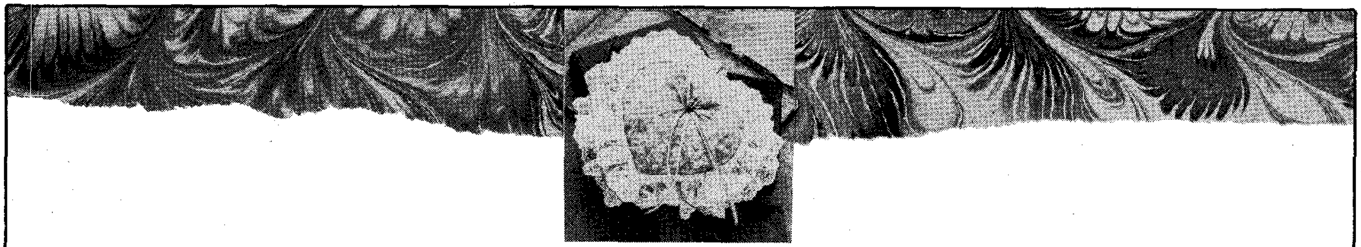

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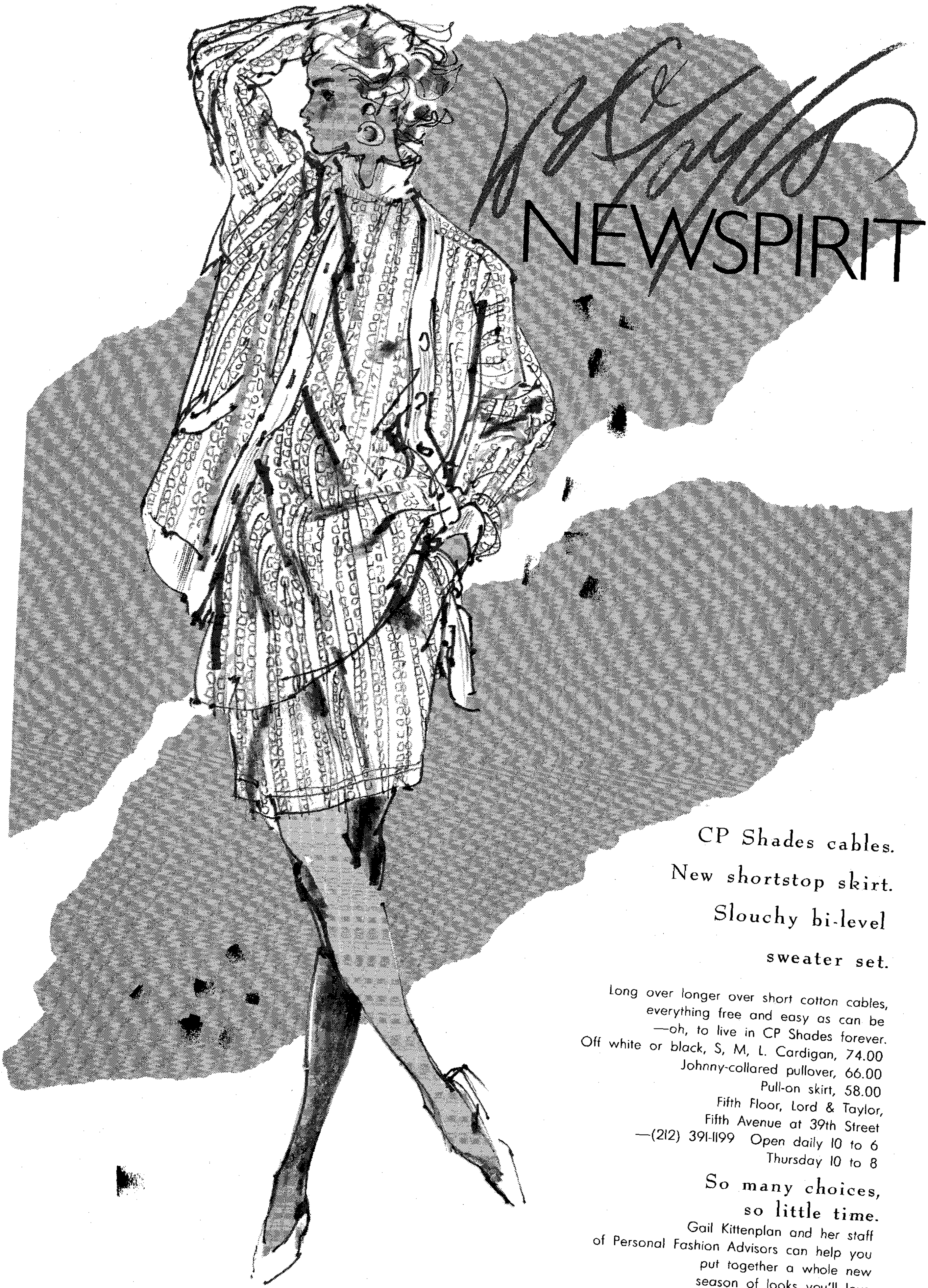

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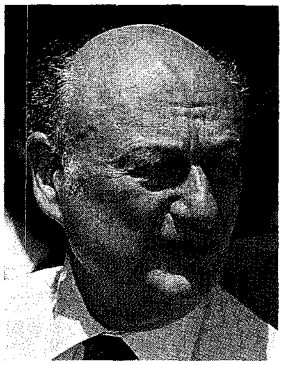

Until last month, Mayor Koch had been able to plead ignorance of his administration's corruption and get away with it. But now that the story of Bess Myerson's campaign to influence Judge Hortense Gabel has come to light, even Koch's friends are having a hard time defending him. "We are reaching the tipping point," says a New York lawyer. "Every month of this makes it more difficult to support him." Still, not even Koch's fiercest opponents are betting he can be beaten when he tries for a fourth term in 1989. A report on the state of the mayor.

34 The Warner War

BY JOHN TAYLOR

Three years ago, Steve Ross, chairman of Warner Communications, and Herb Siegel, who'd just saved the company from a takeover attempt, were friends. Today, they're battling for control of the company. Warner *should* be having a peaceful year—it has recovered from the 1983 Atari debacle, which almost forced Warner's collapse, and its core businesses are posting record profits. Instead, Siegel and Ross are fighting over Warner's future—and their battle is as much about business style as it is about business strategy.

44 Heart to Heart

BY NICK TAYLOR

Last year, 1,368 Americans had heart transplants, but many more need new hearts, which means that some patients must wait months—even years—for a transplant. In the next year, doctors at Columbia-Presbyterian Medical Center may offer patients a new kind of transplant—one in which a chimpanzee heart is put into a human chest, to serve as a "bridge" until a human donor can be found. The National Institutes of Health is backing the program, but the Columbia team must first face the objections of animal-rights activists—and skeptical patients.

50 Food News: It's a Wonderful Loaf

BY BARBARA COSTIKYAN

From Sign of the Dove chef Andy D'Amico, a cool dish for the hot season—an elegant terrine of eggplant with sun-dried tomatoes.

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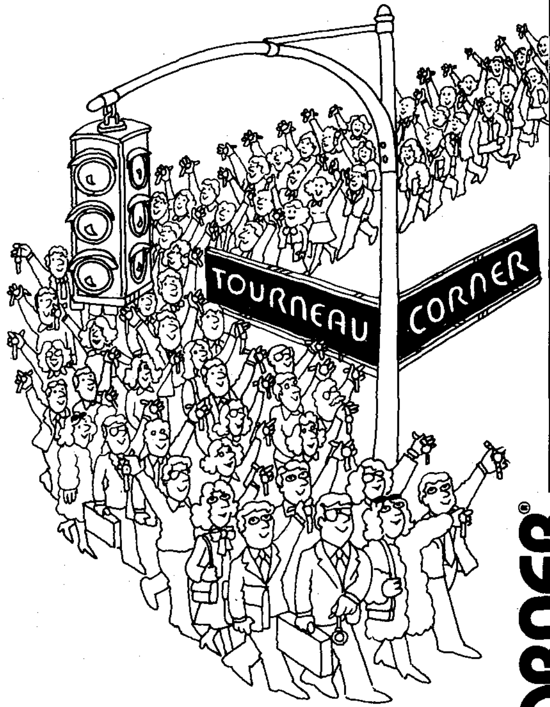

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LETTERS

Late Breakers

HERE IT IS, SUMMER, AND THE NEWS about Bess Myerson is just beginning to surface ["Bess and the Mess," by Patricia Morrisroe, March 30]. Why is everyone else only reporting this *now?*

Lawrence V. Cipollone Jr.
Napanoch, N.Y.

The People's Choice

I GREATLY ENJOYED "THE BUILDINGS New Yorkers Love to Hate" [by Richard David Story, June 15]. Add to the list the Novotel hotel building, on Broadway and 52nd Street, which, with its small windows and overabundance of brick, looks more like a prison than a hotel.

Thomas J. Franken
Manhattan

AT&T AMONG THE TEN WORST? CORPORATE politics must be affecting popular opinion. The AT&T corporate presence may not endure in New York, or anywhere, but would New Yorkers celebrate the demise of the "Chippendale" as much as they will that of Madison Square Garden? I doubt it.

Douglas John Bowen
Hoboken, N.J.

THE MARRIOTT MARQUIS HOTEL IS THE most monstrous and vulgar structure ever built in this city, closely followed by Metropolitan Tower.

Dan Wallack
Manhattan

I WAS DISTURBED BY "THE BUILDINGS New Yorkers Love to Hate" because most of the buildings discussed (especially the World Trade Center and Madison Square Garden) are visited by millions of people each year. More important, many of the buildings mentioned serve as headquarters for some of the biggest corporations in the country. They are proud to be based in the Big Apple, and I'm sure they are not ashamed of the buildings they occupy.

Hal M. Weinstein
The Bronx

THE NEW YORK MERCHANDISE MART IS A big brown-glass box that takes its toll on the grandeur of the Madison Avenue skyline. Also, it seems shortsighted to condemn the AT&T and Lipstick Buildings when, in years to come, they will be regarded as postmodern milestones heralding the rebirth of architecture.

Robert Newman
Weehawken, N.J.

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

YOUR PHOTOGRAPH OF THE LIPSTICK Building made me pause for a moment. Then I realized: Someone on your staff had reversed the negative. (Do I get a prize for this discovery?)

Maria Cappello
Manhattan

WHILE WE'RE ON THE SUBJECT OF NEW York behemoths, I'd like to cast my vote for the CBS "Black Rock," on the Avenue of the Americas.

George Nussbaum
Manhattan

TEAR DOWN THE WHITNEY, BURN ITS CONTENTS, and put up some nice brownstones in its place.

Dick Wellstood
Manhattan

ALTHOUGH I ENJOYED THE ARTICLE, I must confess that the Pan Am is one of the most beautiful modern buildings I have ever seen.

Tricia Marrapodi
Tucson, Ariz.

DEMOLISHING THESE BUILDINGS WOULD help make Manhattan just another large city. Keep the tall buildings with the unusual architecture, and we country folks will keep coming to visit.

Joe B. Pittman
Rocky Mount, N.C.

This NEW YORKER HATES THE MULTICOLORED NYU dormitory on Third Avenue between 9th and 10th Streets, and Zeckendorf Towers, still unfinished, which already overpowers all of Union Square.

Audrey Sisson Kasha
Manhattan

THERE SHOULD HAVE BEEN A SPOT among the ten worst for 26 Federal Plaza, which is "enhanced" by the sculpture of an overrated artist.

Pauline Feingold
Manhattan

A Right to Privacy

IN "THE SALINGER FILE" [JUNE 15], Phoebe Hoban seems to take seriously Salinger's 1953 interview with high-school student Shirlie Blaney. If you read *J. D. Salinger,* by James Lundquist, you'll find that Salinger's tale of his time on the MS *Kungsholm* was told tongue-in-cheek and, in all likelihood, never occurred.

I'm sure old J.D. is chuckling all the way to Kungsholm.

J. F. McCarthy
Manhattan

IAN HAMILTON'S CREDENTIALS MAY BE "impeccable," but if his paraphrasing of Salinger's lines on Chaplin is characteristic of his book, Hamilton is guilty of slaughtering brilliant prose and deserves to be censored.

Harriette Dorsen's rather simple-minded suggestion that this affair may one day impede journalists eager to write about Oliver North is astounding and unfair. North is making headlines as a criminal suspect, and he is responsible to the American people for his actions. Salinger is a private citizen who has not been accused of any crime. And he is alive and well and perfectly capable of writing his own life story, should he so choose. As he does not, Hamilton and Random House should consider postponing publication. At least they should have the grace to wait until Salinger dies.

Arlene Herring
Manhattan

I MUST CONDEMN *New York's* DISREGARD of J. D. Salinger's desire for privacy. Hoban's piece does little more than heighten people's curiosity, and it may result in further invasions of Salinger's life.

While the importance of free speech should not be minimized, respect and compassion must come first.

Diane Coffield
Great Neck, N.Y.

I WOULD LIKE TO COMMEND PHOEBE Hoban for her intelligent, probing portrait of our most elusive author. The writing is first-rate and satisfies our hunger for the truth about the man and his work, while protecting his privacy. As Salinger is concerned about distortions of his life, I think he would be grateful for the clarity of "The Salinger File."

Leora Skolkin Smith
Manhattan

Corrections

THREE TELEPHONE NUMBERS LISTED in the "Summer Pleasures" issue (June 29–July 6) were incorrect.

☐ The correct number for PepsiCo Summerfare is 914-253-5900.

☐ The correct number for the Staten Island Historical Society is 718-351-9414.

☐ The correct number for the After School Workshop is 734-7620.

BETWEEN THE LINES

A NEW FACE, A NEW ROLE

"WHAT I REALLY LIKE WRITING ABOUT," says John Taylor, who joins *New York* as a contributing editor this week, "is conflict." And he does it well, as anyone knows who has read *Storming the Magic Kingdom,* his book about the 1984 battle for Disney.

John Taylor

Born in Japan and raised mainly in Asia, Taylor, 32, has worked at *Newsweek* and *Business Week;* he spent the last three years at *Manhattan, inc.,* covering the internecine feuds of the rich. His first story for *New York,* "The Warner War" (page 34), is a vivid tale of the infighting going on at Warner Communications.

Now living in Park Slope with his wife, Maureen Sherwood, and their daughter, Jessica, Taylor has been in New York for eight years—the longest he's lived anywhere. "By now," he says, "I think I'm entitled to call myself a New Yorker."

Joe Klein

Joe Klein, on the other hand, who marks his debut as our political correspondent with this issue ("Koch Agonistes," page 28), is a *born* New Yorker. Klein, 40, has been writing for *New York* since 1980, and he's no stranger to politics—he has covered presidential races since 1972. Klein expects the next few years to be exciting: "The presidential campaign is wide open, the governor may be the most interesting politician in America, and the mayor is in trouble. It should be lots of fun."

Klein started his journalism career in Massachusetts, at the Beverly *Times.* In 1974, he became *Rolling Stone's* Washington-bureau chief; after returning to New York in 1976, he wrote two books—*Woody Guthrie,* a biography, and *Payback,* about five veterans after Vietnam.

Klein, who was born in Rockaway, Queens, is also now a Brooklynite—he lives in Clinton Hill with his wife, Victoria Kaunitz, and their daughter, Sophie. "I'm an outer-boroughs person," says Klein. ■

Photographs by James Hamilton.

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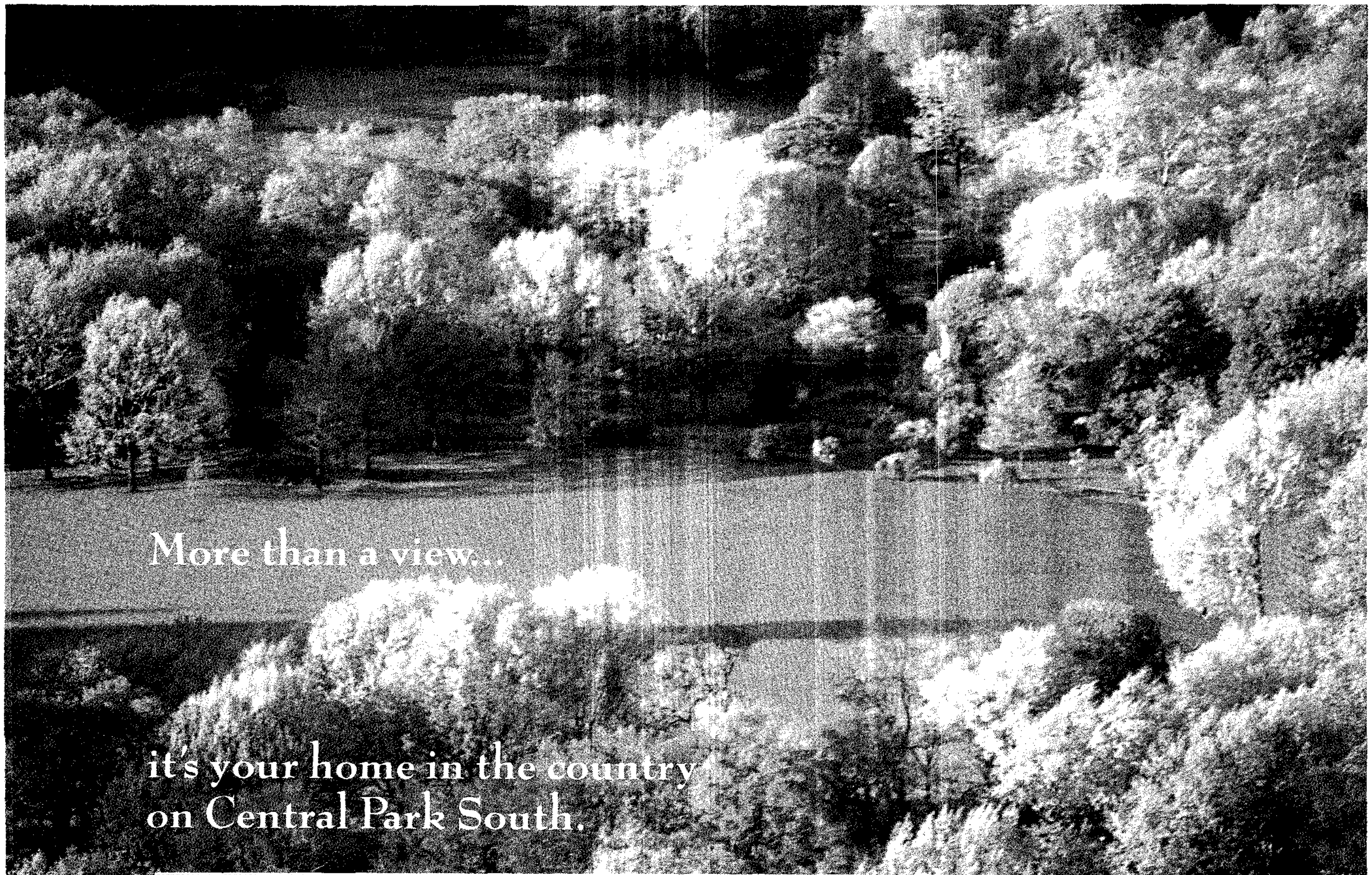

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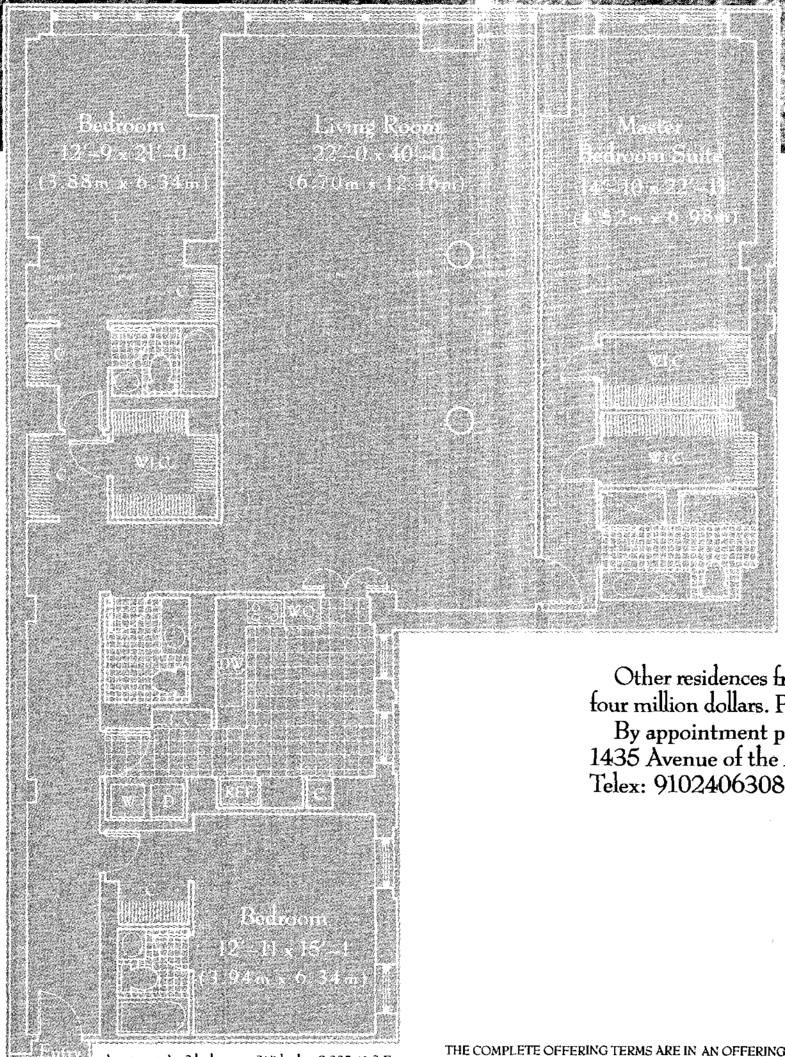
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(6.70m x 12.16m)
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

ED SENDS REGARDS...POLO LOUNGE...MICK: 'GIMME SHELTER'...ABRAMS'S MAIL EGO

KOCH COZIES UP TO CITY COUNCIL

A sign of the times at City Hall: Mayor Koch, who has often been openly contemptuous of the City Council, sent letters to its members last month thanking them for their help during the budget hearings. Some of the letters included handwritten messages extending personal regards to the council members' spouses.

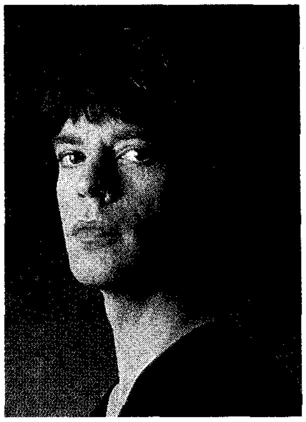
"We were shocked to get the personal messages," says one councilman. "I couldn't stop laughing when he sent regards to my wife—he wouldn't know her if he stepped on her. When Koch makes a personal gesture and it's not an election year, he must realize he's in a pretty shaky position" (page 28).

But a Koch spokesman says the notes were simply "acknowledging a job well done. The mayor is always trying to get the support of the council members, so if he added little notes, he's just taking the initiative."

MICK HOMING IN ON WHITNEY MANSE?

Mick Jagger and his children were recently shown through Gertrude Vanderbilt Whitney's 50-room mansion in Old Westbury, Long Island. A source close to the Whitney heirs says they are hoping to lease the house to Jagger and model Jerry Hall. The Georgian mansion, which was designed by Stewart, Walker and Gillette, was built in 1925 for the sculptor and Whitney Museum founder, who worked in a studio on the 100-acre estate. It was last lived in by her daughter Flora Whitney Miller, who died in 1986.

"The house has been vacant for almost a year, but it is tied up with zoning problems and hasn't been put on the market," says the source. "Jagger is a friend of one of the Whitneys, and the family would prefer to rent it to somebody they know, but the lawyers haven't heard whether or not he wants to move in."



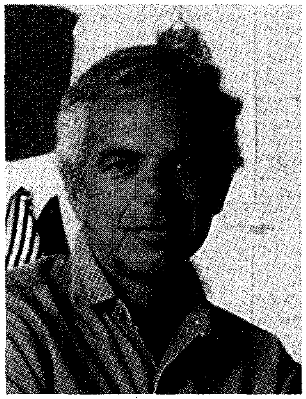
MICK JAGGER

MANES WIDOW: WEDDING RUMORS

Is Donald Manes's widow, Marlene, about to marry a doctor and move to California? That's what Democrats who worked with the former Queens borough president are telling friends. Marlene Manes, who was director of clinical services at Holliswood Hospital in Queens, resigned from that post in February.

Queens District Attorney John Santucci has been investigating how she obtained her position at the hospital. Manes began working at Holliswood in March 1985, after a colleague of her husband's threatened to delay its opening unless Donald Manes was given stock in the hospital corporation. Santucci's office says the investigation is still open.

But Marlene Manes says the report that she plans to remarry isn't true. "I'm dating, but nobody I might be engaged to. I'm going out a lot, putting my life together, selling my house, and probably moving to Manhattan."



RALPH LAUREN

CO-OP BUILDING GETS LOBBY BY LAUREN

Ralph Lauren has redecorated the lobby of his Fifth Avenue co-op building, and his neighbors say it looks like a "replica of the Polo/Ralph Lauren store." Lauren, who is splitting the cost of the renovation with the building's other shareholders, had the sofa reupholstered in black leather, the walls given a fresh coat of cream-colored paint, and the black-and-white marble floor restored to a high gloss. The room is lit by two new brass chandeliers. To the left of the entrance, Lauren placed two black leather chairs, two round wood rent tables, and an enormous palm tree. For the opposite side of the lobby, he chose a wood sideboard and a hunting print. He also had the passenger bench in the elevator covered with coordinating tapestry fabric. When the renovation was complete, his neighbors gathered in the lobby to celebrate the new Lauren look.

A spokesman for the designer wouldn't reveal how much the renovation cost. "His home is part of his personal life," he says, "and is a very private matter."

ASSISTANT EDITOR: PEG TYRE

ABRAMS SENDS ETHICS MESSAGE

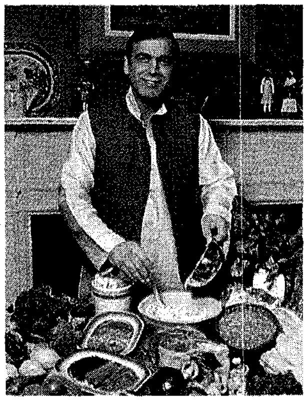
New York Democrats are chuckling over a letter that Attorney General Robert Abrams sent to 1,000 supporters and state leaders last month to tell them of the strong stand he has taken on the ethics issue. The letter, which said that public officials have "an historic opportunity to recast the way the public's business is done," was mailed at state expense.

Does Abrams—who has

MARLENE MANES

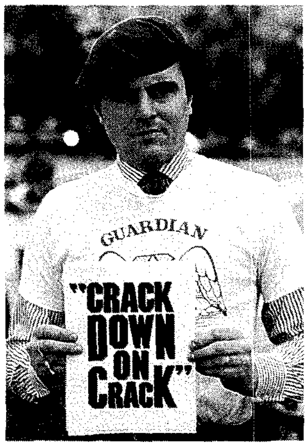
Photographs: top, Brian Aris/Outline; center, Barbara Walz/Outline; bottom, Bernard Bisson/Sygma.

LIBRARY BOOKS IN LIMBO...RESTAURANT REPORT...MARKING TIME...ANGEL LAIR



ISMAIL MERCHANT

NEW YORK PUBLIC LIBRARY



CURTIS SLIWA

made it no secret that he wants to be governor when Mario Cuomo gives up the office—see any irony in the fact that he spent taxpayers' money on a letter about his efforts to stop "self-dealing by government officials"?

"Absolutely not," says Abrams's press secretary, David Fishlow. "We sent out a strong letter about an issue of great importance to everyone in the state. If you want to get legislation passed, you have to proceed on many fronts."

TALES FROM THE HANDS OF TIME

There's a new unit of measurement at Time Inc.: RPDs. Ever since former chairman of the board Ralph P. Davidson received a $4-million severance package when he agreed to take early retirement in January 1988, the company's financial types have taken to expressing budget items in RPDs. A $12-million budget request, for example, is three RPDs....

One of the major players in *The Fanciest Dive,* Christopher Byron's book about Time Inc.'s $47-million *TV-Cable Week* debacle, is leaving the company. Richard Labich, *TV-Cable Week*'s associate publisher, is one of the last survivors of the magazine to depart. Labich, who devised its elaborate computer format for listing cable shows, was accused of turning the weekly into a "bionic being" (*New York,* January 20, 1986). Labich says he is "looking at a lot of other possibilities."

COMPUTER ZAPS LIBRARY BOOKS

The New York Public Library has become a victim of the computer age. The call numbers of thousands of books in the research division have been lost. The missing numbers, which indicate where the books are located, are for books that have been acquired by the library since 1972. The call numbers disappeared when they were transferred from one computer system to another.

"I was told by the head of research that the staff has made no attempt to retrieve them because they are afraid they might lose more if they go into the system," says a library patron. "She said nobody knows how many codes are missing, but they do know it's fewer than 100,000. And one research staffer told me they don't even know what's missing until someone starts searching for a specific book."

But Paul Peters, the library's systems coordinator, says that fewer than 5,000 call numbers are missing. "We find some on a daily basis as we're doing our other work," he says. "A special project has been proposed that would find them, and we're looking for funding for it. We know that eventually we will be able to retrieve them."

RESTAURANT NOTES FROM ALL OVER

Filmmaker Ismail Merchant, who with partner James Ivory made *A Room With a View,* is planning to launch a chain of Indian restaurants that he describes as "a film buff's version of Joe Allen." The first—called Ismail Merchant's Indian Bistro—will open in Toronto in January 1988. "Once the Toronto branch is established, we'll open in New York and Los Angeles," says one of Merchant's partners, Timothy Khan. "They will be upscale entertainment hangouts, with movie-theme music, menus that announce the latest Merchant-Ivory projects, and Merchant-Ivory films playing on the video machines over the bar."...

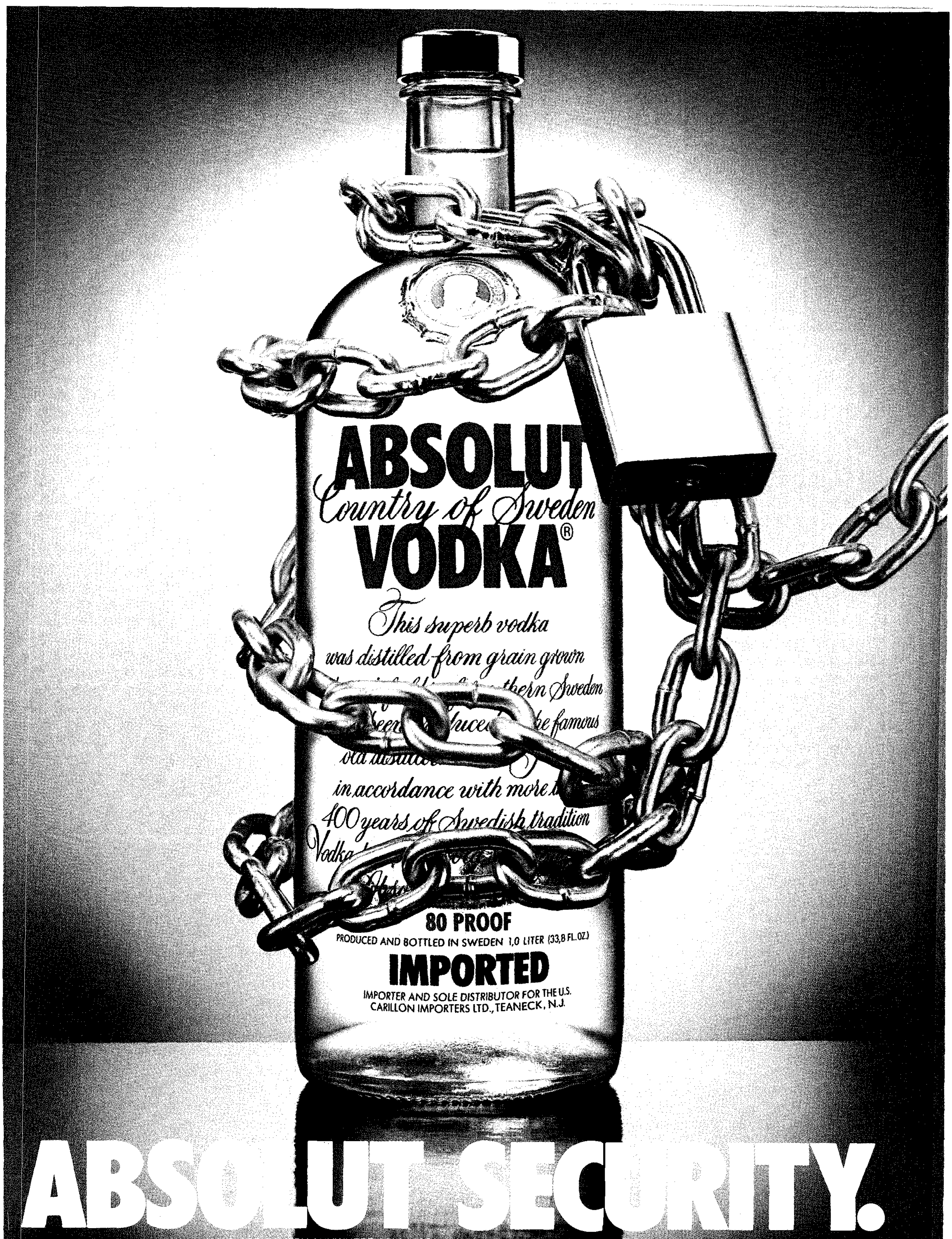
Maurice, in the Parker Meridien hotel, is abandoning nouvelle cuisine. Chef Christian Delouvrier has decided to make dramatic changes in the menu created by former Maurice chef Alain Senderens, who was his mentor, replacing dishes like bell-pepper mousse and lobster with vanilla sauce with regional specialties from Brittany and Alsace. "Delouvrier is spending a few weeks in France before preparing the fall menu," says a spokeswoman for the restaurant. "Then the quirky, offbeat dishes will be replaced by heartier classics."

VILLAGERS PAY FOR ANGEL PAD

A group of West Village merchants have agreed to contribute $1,200 a month to rent an apartment in their neighborhood for the Guardian Angels. The merchants say they invited the Angels to set up a "barracks" in a second-floor three-room apartment on West 4th Street to discourage local crime. "The drug traffic was keeping customers away," says Bankers Federal Savings & Loan executive Arthur Cannella. "It is a costly solution, but we had to do something."

Guardian Angels founder Curtis Sliwa says his patrol is glad to help. "We have branches in an East Village building and in a men's shelter on the Bowery, but the West Village one is certainly the nicest. Local restaurants even give us free meals. Our volunteers are eating food they don't even recognize—it's like a course in gourmet cuisine."

Photographs: top, Meryl Joseph; center, Peter Mauss/ESTO; bottom, Allan Tannenbaum/Sygma.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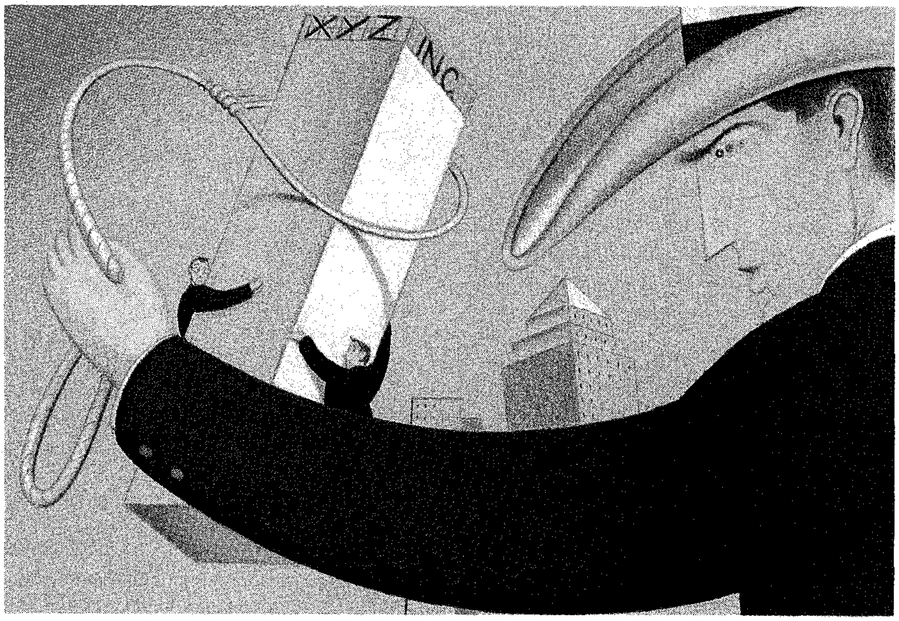
The Bottom Line/John Crudele

HOW TO BE A RAIDER



PLAYING TOUGH: *You don't have to win the company to make a killing.*

A LESSON FROM THE PROS

BORED WITH OLD-FASHIONED WAYS OF investing in the stock market? Tired of buying a stock just because your broker likes it? Why not try to take over a company? Everyone is doing it. Your investment can increase up to 200 percent in a matter of weeks, and—this is the best part—to make a killing, you don't even have to be successful.

But you do need to know how to become a corporate raider. Here, in a few easy lessons, is how the pros do it.

"You don't lose money if you do it right. That's the beauty of the game," says one of several raiders who helped construct this account of the process.

The first step is to find a company that isn't doing well. It's best if it has some good assets, maybe a lot of cash, and some products that have been mishandled. "You look to see what you could do to make it more healthy," the raider says.

Things work best, of course, if the company has only been in the dumps temporarily and is already recovering. But its stock price has to be lazy—not quite keeping up with the company's comeback.

Management should be weak, or at least saddled with a board of directors that's unhappy with day-to-day business operations. "You pick on weaklings," explains another raider. A rift between the board and the management may have been what brought Allegis Corporation to its knees, some experts say.

The next step is to buy stock in the company—as much stock as you can afford. Do it quietly. Don't rush. At this stage, you want to buy the stock at the lowest possible price. If word gets out, the price may climb too high to make the deal worth pursuing.

Now is probably the time to hire an investment banker for advice, though it isn't necessary, especially if you don't want to end up owning the company. One well-known raider has never hired an investment banker and brags that his three takeover threats didn't cost him a cent in fees. However, the investment bank, alongside a commercial bank, can help you raise the money you'll need for a takeover—if it ever goes that far.

Soon you will want everyone to know that you own the stock. The shock value is important, since the enemy management should be caught off guard. It's even better if the chairman of the company is on vacation or traveling abroad when the raider first surfaces. You want the company completely confused and disoriented at this point.

Several strategies exist for getting the word of your raid out to the public. An unscrupulous raider might want to leak the news to either Wall Street or the press. That generally gets the speculators more excited and helps the stock price move up more quickly. You can cause a leak by buying your stock through a single brokerage firm. Speculators will eventually catch on. Or you can whisper the secret in someone's ear, a tactic that's become more dangerous now that the Securities and Exchange Commission is so intent on stamping out insider trading.

In any case, you'll have to convince other investors, especially speculators, that you really have the muscle to accomplish a takeover. (Here again, having an investment banker can help.) Speculators, you hope, will then drive up the price of the stock, guaranteeing you a profit. What's more, your pressure should force the company's management to contemplate ways to boost the stock price.

Soon, you will want your stockholdings to exceed 5 percent of the company's outstanding stock. Then, under SEC regulations, you'll have ten days to disclose on a 13-D form how much stock you own and what your intentions are. "It's a very heavily negotiated document," says raider number one. "You are going to get sued on that document whether you like it or not. You use it as a tool."

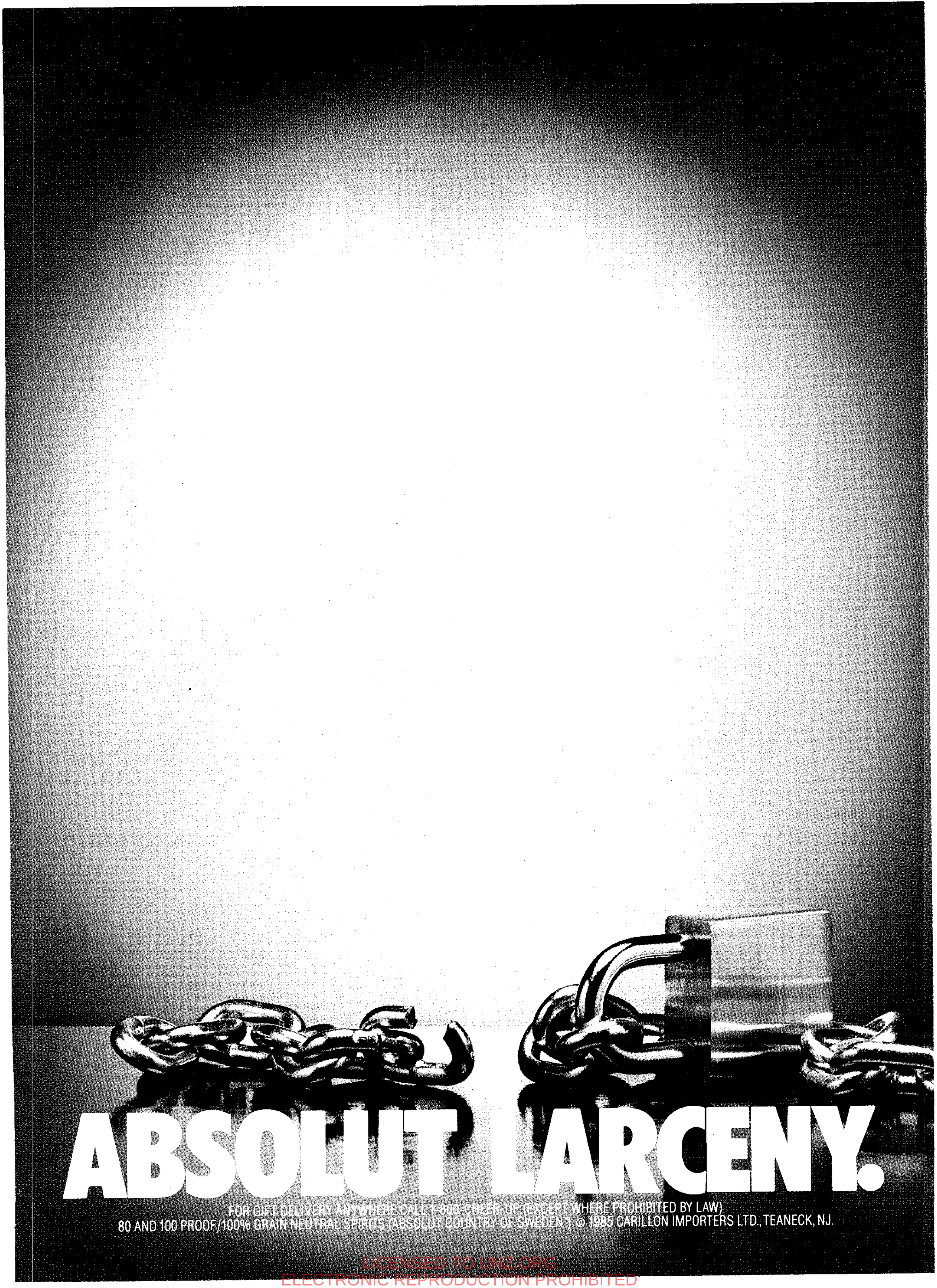
Don't file too quickly. Until this document is with the government, you're a secret shareholder who can sell stock at any time. Be vague in the filing. You'll want to appear nonthreatening, but you'll also want Wall Street to know you're tough.

Now's the time for the niceties. You call the company or drop it a note to explain that you mean no harm. Suggest that management might want to sit down with you—their largest shareholder—and have a chat about business conditions. Management—if they've returned from vacation—might agree to meet, because they feel they have a duty to shareholders. (That's called a "fiduciary responsibility," and company directors are always afraid they'll get sued if they don't live up to theirs.) Or they might refuse to meet or even consider your proposal.

Revlon Corporation's Ronald O. Perelman, for example, recently sent his second offer in less than a year to Gillette Company. Perelman, who had been turned down before, probably knew his offer would be rejected again. But he hoped to put public pressure on Gillette's management to deal with him.

Management intransigence could give you the opportunity to fire the first legal volley. Sue the company in your state; you'll want a hometown judge. That, after all, might have been the best weapon Pennzoil had in its multi-billion-dollar legal victory over Texaco. "Litigation strategy is very important," explains one

Illustration by Dave Calver.



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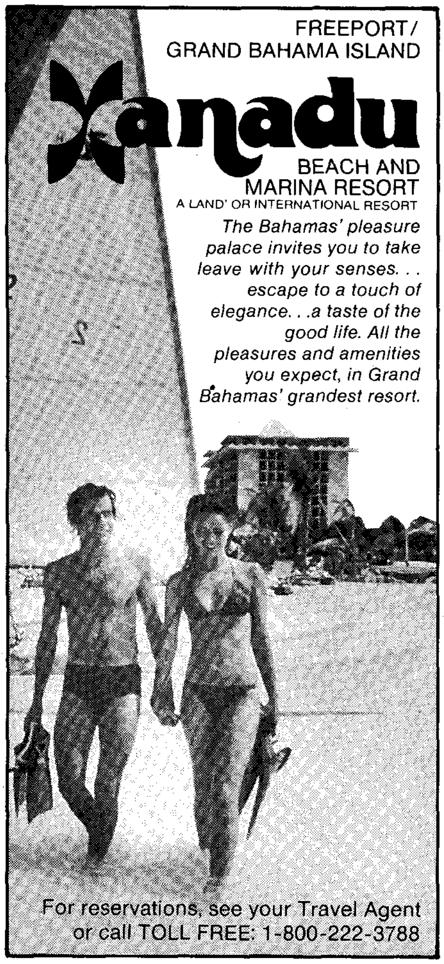

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corporate raider. "Sometimes you'll sue just to get into the court you want to be in." Asher Edelman's suits against Burlington Industries and Ponderosa—two companies he sought to acquire—may fit this category. The company will probably countersue, and if you are lucky, its suit will be heard in your court.

At this point, the situation is out of your hands. The company has probably had its investment adviser considering restructuring and other moves that would get you off its back. Since greenmail, Wall Street's version of blackmail, has become nearly extinct, your fate is now tied to that of the other shareholders.

Whatever the company comes up with, insist that it's not good enough. For instance, imagine that the company says it will sell its paperweight business and give shareholders a $5-a-share dividend. Declare publicly that that isn't nearly enough, and assert that you can do better. Imply that you might bid for the company and replace its incompetent bosses. That will get their attention. Chances are they'll sell not only the paperweight division but also the paper-clip division, and you might get a $10-a-share dividend. In the process, you've probably managed to push up the stock you are holding.

You're counting on the company living up to its fiduciary responsibility. If the board members don't care about getting sued, you could be sunk. After all, they could go out and buy someone else's paperweight division and make the price of the stock you are holding go down. Or the company could solicit help from its state's lawmakers (as Dayton Hudson did recently). But fiduciary responsibility is still a powerful ally. "It's very rare for the company to do anything that will hurt all shareholders," says a raider.

Of course, not *everyone* can become a corporate raider. You'll need between $6 million and $10 million for lawyers and bankers, and then you'll have to pay for the stock you buy. "You'll probably want to start small," says a merger-and-acquisition specialist at a major brokerage firm. "We generally want a smart guy who will accept advice."

ANOTHER PERELMAN MOVE?

WHAT'LL RONALD O. PERELMAN THINK OF next? The Revlon chief shocked the management of Gillette Company recently by proposing the acquisition of the razor-blade-maker even though the two sides reached a standstill agreement last year.

Now Perelman watchers say that TW Services, the remnant of Trans World Corporation, should look over its shoulder. Perelman signed a standstill with TW Services last year, but that agreement expired March 15, and Perelman still owns 15 percent of the company.

More important, sources on Wall Street say Perelman thinks TW Services stock is too low at its current price of around $19 a share. He is said to believe the stock is worth as much as $25 a share.

BETTING ON THE BOOM

DANIEL SPRADLING THINKS THE PLACE TO put your money these days—as it has been for the last four decades—is with the baby-boomers.

A vice-president of American Funds, a West Coast mutual fund, Spradling points out that the 37 million babies born between 1945 and 1955 have had "a tremendous impact on the economy—we all know that." Gerber, the baby-food company, for instance, was the hot investment in 1953, according to Spradling.

The baby-boomers made Wham-O, maker of Hula Hoops, hot in 1956, and Capitol records and Levi Strauss top picks in the 1960s, when the boomers got interested in rock and roll and blue jeans. Real estate was hot in the 1970s, when the boom generation was nesting. And now in the 1980s, service industries are doing well as the now-affluent baby-boomers exert their power over businesses like publishing, entertainment, and restaurants.

What does the future hold? Spradling thinks the boomers will give a boost to the cosmetics industry as they pass their fortieth year and to leisure areas as they approach their fifties, and they'll cause growth in medical services by the year 2010. After that? "You'll want to be in the flower business," said Spradling.

THE RUNOFF

THE NEW YORK STOCK EXCHANGE IS SAID to be looking to add fifteen investigators to track down insider trading and market manipulation. That would give it a total of 28 investigators. Ex-FBI agents and cops are being sought to fill the posts....Two more stocks featured in the column on rumortrage("Bottom Line," June 15) have lived up to their rumors. Dayton Hudson came under attack from Dart Group, and Electrospace Systems, Inc., which was rumored to be a target of Allied-Signal, agreed to be acquired by Chrysler. A source said Allied-Signal was indeed one of the companies that looked at Electrospace.... Beatrice's Donald Kelly has hired First Boston to study his company's domestic food operation and its well-known brands, such as Tropicana. The betting is that Kelly will eventually put the business up for sale. Beatrice's international food operation has attracted several bids in the $1 billion area.... Add the management of the Southern Pacific Transportation Company to the list of prospective buyers of the railroad. Kohlberg Kravis Roberts & Co. has also taken a look. ■

On Madison Avenue/Bernice Kanner

UPDATING A CLASSIC

A NEW ERA AT B. ALTMAN'S

FOR YEARS, IF YOU NEEDED A WATERFORD goblet, a damask tablecloth, or a floral-print housedress, you knew just where to head. B. Altman & Co., spanning Fifth and Madison Avenues from 34th to 35th Street, was *the* store where mature customers went to find traditional merchandise. But in early 1986, a middle-aged pair of onetime accountants took over the venerable emporium. And now there's a lot of shuffling going on as the new owner-managers try to redefine the retail chain.

The decision to buy Altman's, a 122-year-old enterprise that rang up $230-million in sales in 1985, was not just an adolescent dream come true. Rather, it was a promising bottom line (despite historically anemic profits and a $2-million loss in 1985) that the two financiers—Anthony Conti, Altman's current chairman and CEO, and Philip Semprevivo, its executive vice-president—could not resist.

When the chain was first up for sale, in late 1984, several teams bid on it. One was a client of Conti's at Deloitte, Haskins & Sells, where Conti was an audit partner and Semprevivo a consultant. The client, B. A. Realty Associates, bought the package, hoping to keep the real-estate property and sell off the retail business. Along the way, one retailer agreed to buy, then bowed out.

For the next fifteen months, Conti immersed himself in Altman's operations as his client interviewed other prospective retailers. Several shied away, Conti says, fearing a downturn in the economy and the enormous expense of reshaping Altman's image. Frustrated, B. A. Realty asked Conti to find a buyer for the retail assets.

Conti tried to hawk the retail chain, even offering it to Harrods, which, however, was preoccupied with another venture. Speaking one day to another client, Conti made a reference to "the brass ring gone begging." The client responded by advising him to seize the opportunity himself. Conti hadn't considered doing that before, but now he moved quickly. The idea was planted at about 10 A.M.; by noon, Conti had contacted Semprevivo to ask if he wanted in; and by four that afternoon, they'd made an offer to the real-estate developer. Six weeks later, they plunked down $15 million (largely with the help of an anonymous European backer) to take over the business. (Today, Conti owns 30 percent; Semprevivo, 6 percent; unnamed backers, 58 percent; and miscellaneous parties, the remainder.)

MINDING THEIR BUSINESS: *Philip Semprevivo and Anthony Conti.*

Conti and Semprevivo spent thirteen hours drawing up business plans the Saturday after making their offer. (In most companies, a comparable process can take three to six months.) On Sunday, Semprevivo plugged them into his personal computer. The plans outlined ways to trim expenses immediately—and longer-term strategies as well. "We focused on the glass half full and on the store's significant assets," says Semprevivo.

Those included considerable revenues, a venerable name, a reputation for quality merchandise, and civilized service from a loyal, albeit aging, staff. (The average staffer is nearly 50 years old—or 10 years older than in comparable stores.) The average customer is also getting on. "Fifty-four plus has been our strength," admits Conti. "Mother's Day has not been big here traditionally. Most of the would-be recipients are already underground." But those aging loyalists are also true-blue register ringers. An astounding 80 percent of people who walk into Altman's walk out with a purchase, the store's research shows.

But the store had considerable liabilities. Altman's, which had been owned by a benevolent charity (the Altman Foundation), was run like one: A half-million-dollar portion of its annual earnings was distributed to charity. Furthermore, the company kept seventeen nurses and two doctors on the payroll to attend to the staff; now there's a floating first-aid kit. The employee-health-insurance package cost the company $1 million more than it does today, although current benefits are better, according to Conti. There were 48 copying machines on eight floors; now there's a staffed copy center plus 15 machines throughout the building.

With no central purchasing for in-house supplies, there was no competitive bidding; the store would often pay 100 percent more than the going rate. Vendors would routinely submit inflated or "premium" bills for materials, because "no one was minding the cash register," says Conti; in seven months, the new management trimmed $2.7 million in that area alone. Competitive bidding has saved the company $300,000 a month in catalogue-printing costs. Employees used to receive raises unrelated to merit, often, Conti adds, for simply "retiring in place"; compensation has since been realigned and aggressiveness rewarded.

Some 950 of a total 3,400 employees were let go, including 200 when the unprofitable Willow Grove, Pennsylvania, store was shut, three days after the new owners took over. The result was a savings of $13 million over seven months. In the past, the suburban stores, which were the proverbial stepchildren, were shipped low-end merchandise and generally ignored despite the fact that

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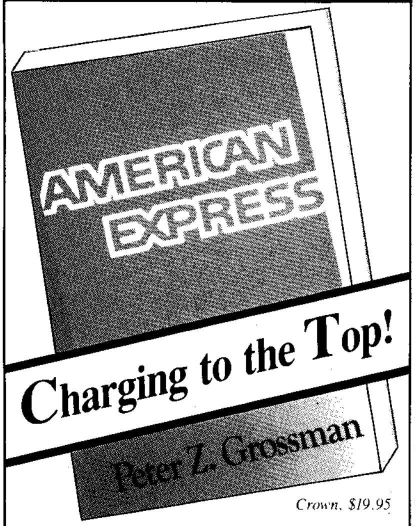

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their locations—Manhasset, Long Island; White Plains; Paramus and Short Hills, New Jersey; and St. Davids on Philadelphia's Main Line—were affluent areas with immense profit potential. Today, they are no longer ignored. And Altman's inventory, which should have run from $75 million to $80 million, used to come in at $106 million. Moreover, purchases were made ten months in advance. The result was needless warehousing of goods, which meant hefty carrying costs as well as the ever-present possibility of pilferage, damage, and, of course, outdatedness.

"Before, the rule was to play it safe," says Conti. "Instead of editing an order, we'd be buying, say, all 26 items in a line." Now not just items but entire departments are being edited out. Altman's has discontinued its own bridal-gown, fine-jewelry, fur, toy, electronics, and gourmet-food departments and, in some cases, reopened them under profitable lease arrangements. For example, FAO Schwarz, Marcus Jewelers, and Talman Furs—all three with bright profit pictures—have leased space in the stores. At the same time, departments with good potential have expanded. Selling space for cosmetics has grown 15 percent, and men's cosmetics are finding their way into the store. Bridal registry, model rooms, interior decoration, and a personal-shopping service have all been added.

Marketing efforts have been redirected. The number of promotional catalogues featuring discount items dropped from fourteen to ten in the first year and to eight this year. At the same time, two retail-price-fashion catalogues for women and one for men have been introduced. Ad budgets, which once accounted for 9 percent of sales, or three times the norm for department stores, now amount to less than 3 percent.

It's not just the ad budget that's being reworked; it's the ad look. The New York–based Fisher Jackson Levy Flaxman agency created the currently running "Men of Summer" campaign, featuring nostalgic 1900s footage, a piccolo for background music, and a British-sounding voice-over that urges upper-end customers with good taste to "Be confident. Be classic. B. Altman's." And a British marketing group with international retailing experience is mapping out a strategy to identify the sought-after customer and "transform Altman's into a destination point that is something unique," perhaps by adding several boutiques and a food hall, says Conti. "We've done all the quick fixes and are now waiting for research to peg our major strategy on."

The transformations will make Altman's far different from the stately store that was founded in 1865 by Benjamin Altman, a businessman who had an interest in Oriental vases and Persian rugs, and his older brother Morris. Morris left the business in 1872 and died four years later. Benjamin Altman died in 1913 without leaving an heir; he bequeathed his holdings in B. Altman & Co. to a charitable foundation he had set up. In 1985 the foundation sold the company to B. A. Realty Associates, which plans to convert the upper floors of the New York store into office or residential space.

The new team is intent on making Altman's into a store that respects tradition and stands apart from its competitors, much like Chicago's Marshall Field's. It isn't intended to be another chic Bloomingdale's or everything-for-everyone Macy's; rather, it will be a modernized *grande dame* of retailing, a place where traditional style will edge out high-style fashion of the moment—and an alternative to crowded stores where the sales staff doesn't care.

That is the vision Conti and Semprevivo share. But it may not be what evolves. "Objectively, I don't sense the quality, the class I used to see," says Jack Hyde, consulting head of the Men'swear Design and Marketing Department at the Fashion Institute of Technology. "Altman's used to be somewhere between a department store and a specialty store. Now, it's strictly a department store—it's become more 'main floor.' I think how Altman's does will be affected by A&S when it moves into the Gimbel's [Greeley Square] site, and the hub it creates."

Bill Flink, vice-president of Hickey Freeman Company, believes that the success of Altman's depends to a large extent on the savvy of its president and chief merchandiser, former Bloomingdale's executive Jack Schultz. "He has brought the store out of a sound sleep and into the twentieth century," says Flink. "Advertising is new and innovative, selections have a focus; the whole look has been modernized. I'm not an account of Altman's, but I watch and admire."

Not everyone is so adulatory. "The players have changed, but the posture in the marketplace has not," says the president of a women's ready-to-wear supplier who insisted on anonymity. "It's a sleepy, little-old-lady's store where neither the presentation nor staff is exciting. If Altman's disappeared tomorrow, no one would notice. I say this sadly, but I dare you to go there and buy something you couldn't get elsewhere."

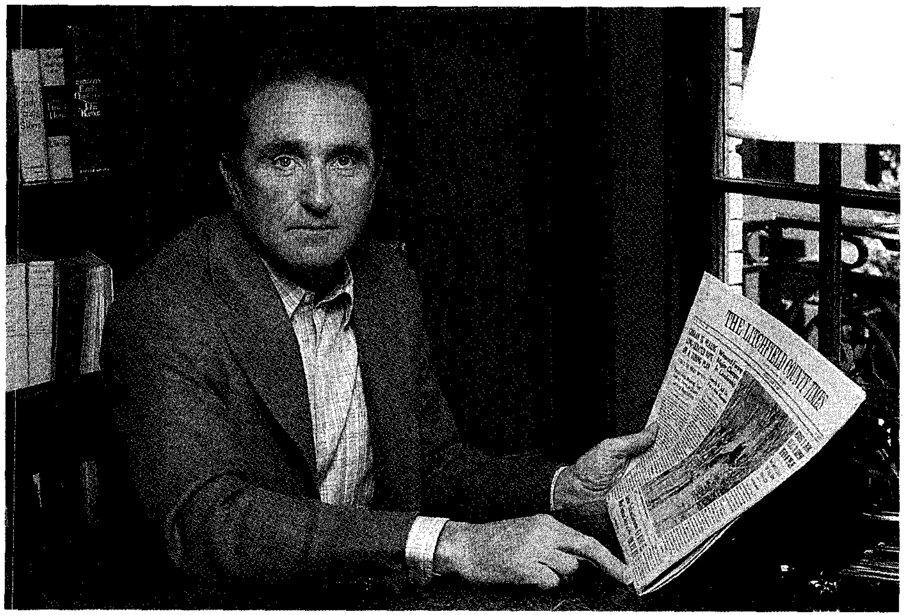
Maybe so, but you couldn't get it as easily or be treated as graciously. Indeed, Altman's may benefit from the rise of neo-traditionalism and consumers' disenchantment with stores that offer little, if any, service. But so far, the throngs of working women and somewhat younger shoppers have not invaded the store. On a recent rainy Wednesday afternoon, I counted 28 people on the entire main floor. Seventeen of them were Altman's employees. ■

Media/Edwin Diamond

NOW, THE NEW YORK 'OBSERVER'

THE CITY'S NEWEST NEWSPAPER

IN THE NEW YORK CITY MARKET, A HALF-dozen daily newspapers and as many city weeklies and magazines clamor for the attention of a news audience already bombarded by television, radio, and national publications. Now a 55-year-old businessman named Arthur Carter believes there is room for yet one more voice—his own—to be called the New York *Observer*. He picked out the dignified name, designed the low-key weekly's format, and is the sole source of money for it, an estimated $20 million over the next seven years.



ARTHUR CARTER: *Bringing a Litchfield County style to Manhattan.*

Whatever else, Carter has the deep pockets and expansive ego to get started. He's amassed perhaps $150 million through a network of holding companies and leveraged buy-outs engineered in the 1970s, an experience that made him not only extremely rich but enormously confident about his contrarian business judgments. As his friend and legal counsel, James C. Goodale of Debevoise & Plimpton, says about the *Observer*, "The more people tell him not to do it, the more he wants to do it." Carter says, "Without sounding too much like a high-minded public citizen, I want to publish something out there to be proud of."

By his own account, Arthur Carter was a suburban New York Jewish boy who made his money on Wall Street and gave little thought to public citizenship. Since 1980, however, he has started the weekly Litchfield County *Times* in Connecticut, become the principal owner of the left-liberal *Nation* magazine, and arrived in New York as a social force by agreeing to endow the new journalism facility at NYU: The Arthur L. Carter Hall will open early this fall, about the time the *Observer* is due to arrive.

Along the way, the newly politicized Carter wrote a New York *Times* op-ed piece proposing a tax on accumulated capital to reduce the deficit and begin a "gradual redistribution of wealth." Public citizen Carter's plan would cost private centimillionaire Carter more than $1 million a year.

Carter minimizes the apparent discontinuities between his two personas, and, in fact, there is more to Arthur Carter than the usual story of a rich man bored with business and looking for excitement.

Carter started his own brokerage house in 1960, in partnership with, among others, another millionaire-in-the-making, Sanford Weill. The firm began working with a new breed of clients—mutual funds, insurance companies, and banks. These institutional investors grew to become the major players in the stock market. Similarly, when Carter began thinking about newspapers, he approached the idea of ownership in an asset-conscious way. Those few daily papers on the market, he found, were overpriced or too far from New York. ("The advantage for me was to be in the same place as the paper," he says. "Otherwise, why buy?") Carter began thinking about start-ups and about places that might be underserved.

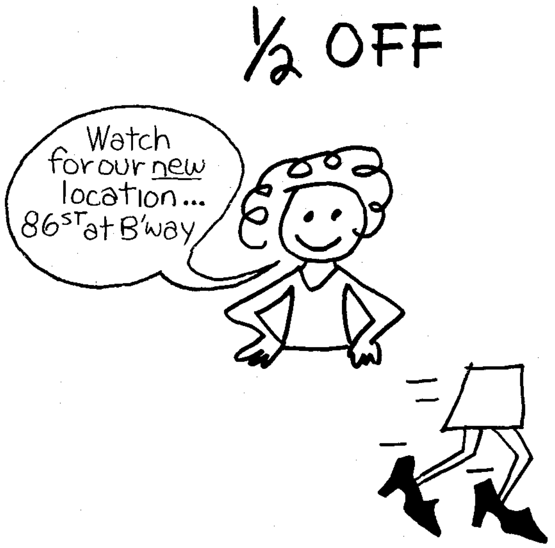
Carter found one such "gap" in his own weekend backyard, around Roxbury, Connecticut, where he owns a 1,400-acre dairy farm. "There are 26 towns in northwest Connecticut," he says, "and the experts all told me that they were Balkanized, that New Milford didn't want to know about Salisbury." Carter calculated otherwise—intuitively, he says—and decided to go ahead with a new weekly that would treat Litchfield County as an integrated regional market. To date, he has spent $5 million on the *Times* and seen its circulation grow to between 12,000 and 14,000—the *Times* sells more copies in the summer, to visitors and second-home owners. He says the paper will turn a profit this year.

To edit the *Times*, Carter brought in John Sicher, now 42, a Harvard graduate who had done some legal work for him. With the *Times* launched, Carter turned to some new deal-making. He says he was interested only in print, and, more narrowly, only in opinion magazines—"and there are only two or three of those." William F. Buckley's *National Review* was out of the question—its politics were too conservative for Carter. So he talked to Victor Navasky and Hamilton Fish III, the editor and publisher, respectively, of *The Nation*, a money-loser for most of its 120 years. "I found *The Nation* unique," Carter says now. "It was saying things no one else was saying. Those ideas, of course, aren't fashionable today."

In 1985, Goodale put together what he calls "essentially a leveraged buy-out of *The Nation*," which was owned by a consortium of limited partners. Carter got 80 percent control by assuming $2 million in debt and by agreeing to invest at least that much more over the next few years; Navasky and Fish were assured of their independence and each got a 10 percent ownership share. Carter had what he considered a bargain. "In the 1970s, Carter would make his move when no one else was interested in buying certain companies," Goodale says now. "The same with his 'investment' in liberal journalism: It reached bottom and has nowhere to go but up."

As much as anything, Carter's confidence in his own intuition led him to the New York *Observer*. About eighteen months ago, he says, representatives of a "major newspaper company" came to

Photograph by Andy Freeberg.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him. Impressed by the Litchfield paper, they offered to put up capital for as many as fifteen similar Carter ventures. Carter looked at six exurban areas, from Albemarle County in Virginia to Marin County in California, but he concluded that all lacked the one element northwest Connecticut had: proximity to New York City, with its great moneyed armies of second-home owners, weekenders, and summer people. The more Carter thought about New York City, in fact, the more he realized that his next project should be in the city itself—indeed, in Manhattan. He bid adieu to his prospective partners.

Connecticut and the Litchfield County *Times* provide the model for the *Observer*. The *Times* is a broadsheet, with a sedate layout and modest one- and two-column heads. Glancing at the paper, the reader enters a New York *Times* warp: This could be the good gray lady of the 1960s, before the paper trimmed a few centimeters off at the sides and otherwise entered the visual age.

The Litchfield County *Times* seems edited for people like Carter, and for his second-home friends and neighbors—Rose and Bill Styron, Arthur Miller, Harrison Salisbury. "It's snooty—not for Joe the mechanic," says Judy Benson, who left her reporting job there after two years (she's now with the Bridgeport *Post-Telegram*). Benson asserts, and others confirm, that "the *Times* wants trend reporting, especially real-estate-development stories."

The *Times* photographs are as stately as a gallery exhibit—quaint country roads rather than Kiwanis Club meetings or head shots of selectmen. The advertising pages forsake the down-market stores for the boutiques and inns that dot the area. The broadsheet format is an excellent showcase for the illustrated real-estate ads. People who have worked for the paper are convinced it downplays crime and other "negative" news. "The paper always tries to present the image of Litchfield County that Carter sees," says a reporter who asked not to be identified. "That is, a place where affluent New Yorkers can come to rest."

Still, the *Times* does solid work. It broke the story that the state wanted to demolish a landmark courthouse. Lately, the *Times* has been out in front on reporting plans to run a natural-gas pipeline through Litchfield County—a perfect exurban environmental cause.

Carter now thinks he can buy in low and cash in high by appealing to the same upper-end readership and quality advertisers in Manhattan. One after another, he pigeonholes his competition. At the high end, he says, "the New York *Times* is a world paper; even its improved Metro section doesn't cover the city." The *Wall Street Journal* is "too specialized." The three tabloids fighting for the middle of the market—the *Daily News,* the *Post,* and New York *Newsday*—"are trying to be everything to everybody. They have to cover the boroughs."

Among weeklies, he judges *New York* Magazine as "softer and more featurized than the *Observer* will be." *Manhattan, inc.* "is even further from the news." And so on: The *Amsterdam News* is "uptown" only; *The Village Voice* is "downtown."

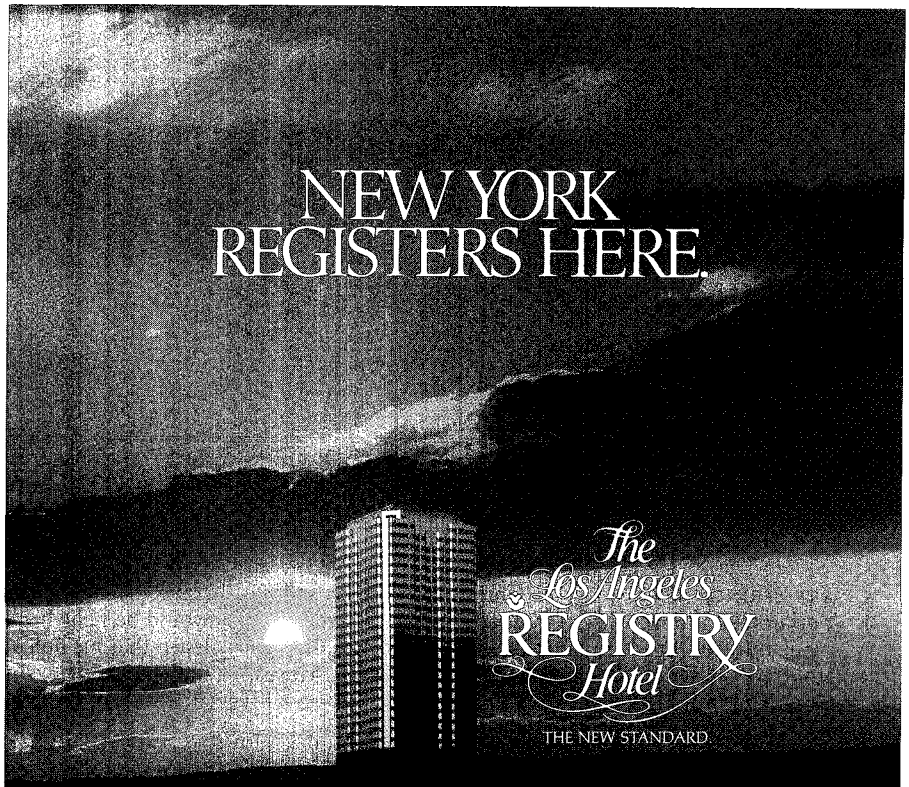
Carter picked the name because it recalls two papers he has admired—the upmarket *Observer* of London and Dow Jones's late *National Observer*—and because the word "observer" implies independence, sophistication, and analysis. The paper will have a news section and an arts-and-criticism section, although the two may not be physically separate (that depends on advertising and circulation). No financial section or sports section is planned, but the economic angle will be sought out in most stories, and sports pieces will appear.

Mainly, the emphasis will be on what Carter calls, somewhat opaquely, "hard news." A staff editor elaborates a bit: "There are important stories the dailies don't do in depth unless they're as sensational as the Goetz case. And there are important stories they overlook completely. We'll dig into both categories."

Carter's intentions are suggested by the people he has hired and how they are being deployed. Sicher has come down to edit the *Observer,* and other editors have been hired from *Harper's* and *Vanity Fair.* Reporters are assigned to beats by both topic (City Hall, media) and geography (East Side, West Side, uptown, West Village, East Village). The full-time staff will number around 30, with free-lancers used for many of the arts pieces. Carter says there will be no "star" names on the masthead. The *Observer* will also forsake celebrity parties, the Manhattan equivalent of Litchfield's Kiwanis meetings.

Carter is convinced he can get the advertising he needs, from both the department stores that are already in upper-end publications and the smaller Manhattan shops and restaurants that he says don't advertise at all. "I want them both," he says, "Bloomingdale's and the boutiques." He plans a first pressrun of 50,000 at 50 cents a copy and says he will be on 500 to 600 newsstands. His eventual circulation goal is 100,000. He doubts he'll go into the black before the mid-1990s. To help guide him through printing contracts, Carter can turn to Goodale, who served sixteen years at the New York *Times,* the last as vice-chairman.

As usual, though, Carter will act as his own best expert. When Victor Navasky, the New Left editor, asked about market tests for the *Observer* before publishing, Carter, the old banker, told him, "Victor, you're too conservative." ▬



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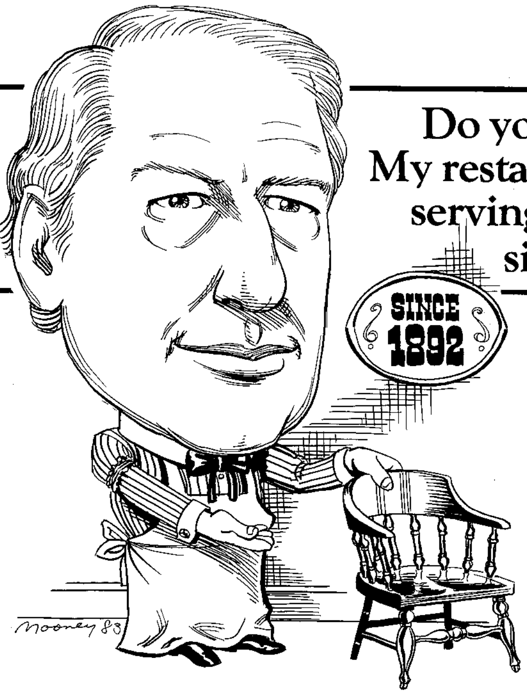

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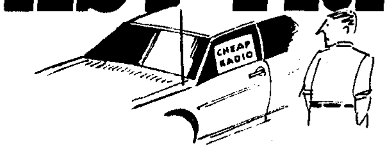
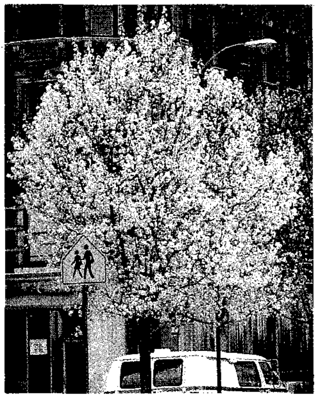


CIVICS

Young Urban Foliage

LAST SPRING, NEW Yorkers fell in love with a tree covered in clouds of snowy white blossoms. The Bradford Callery pear, as the species is known, has been popular since 1980, but this year it has become the darling of developers, co-op boards, and brownstone owners alike. Thousands have been planted around town. "It's the designer tree of the moment—all the yuppies want it," says Adrian Benepe, the Parks Department's director of natural resources. "People like it because it looks like the lollipop trees kids draw in kindergarten."


The Bradford Callery pear.

But the department isn't altogether pleased with the Callery pear's mass appeal, because overplanting a single species can allow disease to denude the streets. Older Callery pears have begun to develop "bud-graft" disorders, which makes the department's chief forester, William B. Lough, nervous: "We could have thousands of trees dying soon."

The situation has a sad precedent in the London plane tree, a favorite of power broker Robert Moses, parks commissioner from 1934 to 1960. Moses had the plane tree planted everywhere—along streets, in parks, playgrounds, and traffic triangles. Today, he would be heartbroken to learn that his beloved trees may be facing extinction.

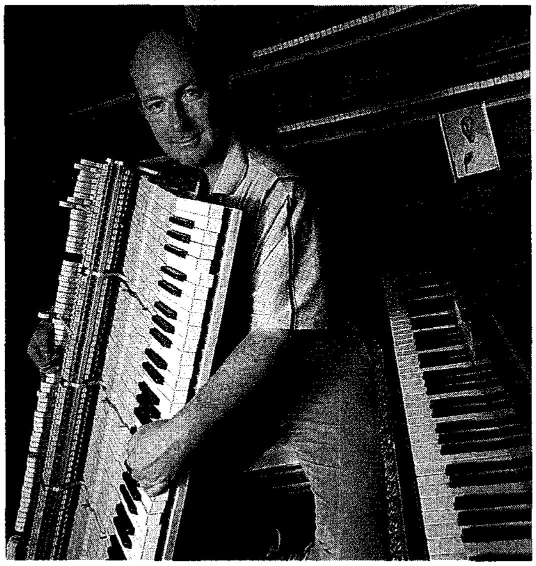
"Thirty percent of our street trees are London planes, and many of them are infected," says Benepe. The future of the London plane looks grim. Life on the street is tough: The average New York street tree's life span is seven years. EDITH NEWHALL

BRIEF LIVES

PIANO MAN

HARIT ALLAN BUCHMAN SITS WITH THE guts of an old piano in his lap, studying a section of keys and hammers. He slides a screwdriver under a dozen hammers and lifts them; a B-flat hammer veers to the right, so Buchman pulls out a torch and runs its flame along the hammer's wood shank, softening it so he can bend it into proper shape. Then he hoists the action—the 88 keys and hammers combined—off his lap and back into the piano's body, and runs his fingers across the ivories for a sound check.

Buchman—owner and chief restorer of Classical Keyboard Instruments, at 432 East 91st Street—will repeat this process some 75 times: testing, adjusting, making sure the instrument's 12,000 parts work and sound just right. In his hangarlike workshop, Buchman, a quiet, philosophical man of 41 (he is a follower of Sri Chinmoy), sits surrounded by 100 instruments in various stages of disrepair. Many are made of rosewood as glossy and polished as glass. Others are decorated with marquetry and molding, veneer and ormolu, filigree and floral. Some belong to Buchman, and the rest await auction, sale, or restoration for their owners.


Buchman: "This teaches the harmonic process of life."

Through Phillips auction house (where he is musical-instrument director), Buchman organizes the sale of rare, beautiful pianos. Expected on the block at the next auction, November 10, is a massive and intricately carved French-walnut Steinway grand from 1882, inlaid with tiny bits of brass and nickel. It is likely to bring up to $200,000.

"These pianos are waiting to be discovered," says Buchman, who studied at Boston's North Bennet Street School of Piano Technology in 1967, and then, for years, on his own. "It's a very underpriced market. This craftsmanship is almost unavailable today." Buchman spends four to six months a year scouring the world for rare instruments. For twelve years he has served as head piano technician at the Manhattan School of Music; he's also responsible for keyboard restoration at the Yale University Collection of Musical Instruments. Piano restoration, says Buchman, "teaches the harmonic process of life. If there are things that are distressing to me, this helps resolve them." He regrets only that the demands of his business pull him away from the pianos; he always comes back to them. "It brings peace," he says. ILONA ROSS

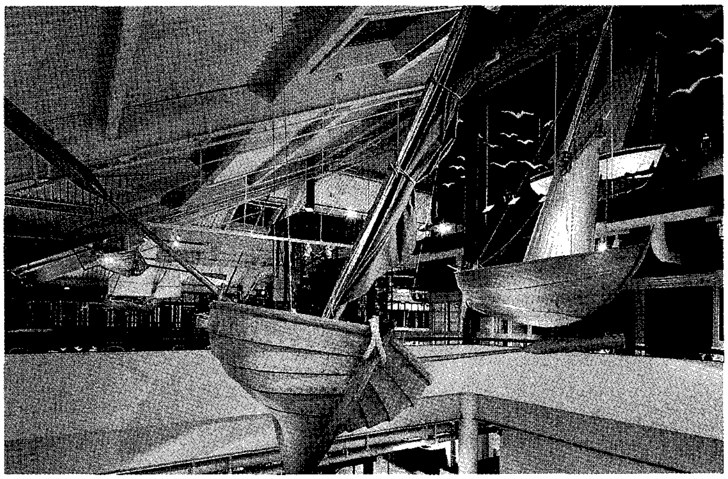
Photograph, bottom: Karen Kuehn. Illustration by Guy Billout.

CHOW

Food and Fantasy

THE NOW FAMILIAR restaurant-as-theater concept has entered a new phase: Not content to create restaurants that resemble stage sets, designers are now coming up with environments so elaborate they seem like movie sets without the camera crews. In this genre, food is almost incidental—diners dress and act like extras in a film fantasy.

Wall Street sailors will be drawn to the Ocean Reef Grille, which opens this week at 11 Fulton Street, South Street Seaport. It's the next best thing to a trip to Newport, with fish-house food, riverfront views, and thirteen museum-quality boats suspended from the rafters by steel cables. At night, the Grille's ceiling turns into a midnight-blue sky across which seagulls seem to fly.



The Ocean Reef Grille's seafaring dream.

"It looks like the 'Pirates of the Caribbean' ride at Disney World," says Ocean Reef designer David Rockwell. "The crazy yuppie animals who come here will love it."

Those whose taste runs to Indiana Jones jungle adventure can escape to the Brazilian-inspired Bananas Tropical Lounge, at 29 Saint Marks Place. Bananas may do for South America what Sugar Reef did for the Caribbean: In addition to palm trees and thatch, Bananas' 130-seat "pop trop" garden features a real airplane wreck, complete with a scantily clad human skeleton and ersatz lightning. Safari shorts are a must; young women wearing leopard-print tops match the barstools.

Sam Lopata, the king of restaurant fantasy, has just opened his latest: Home on the Range (135 Third Avenue, near 15th Street). Lopata, who kicked off this trend with Pig Heaven's pink Chinese barnyard, has created a place that resembles a grungy Mexican cantina, with open kitchen and serpentine bar. Brushed-tin chairs and two small waterfalls add to the fiesta effect. Lopata has installed two tin sinks in the middle of the dining area, so "diners can wash their hands after eating the sticky ribs"—which, undoubtedly, will lead to dramatic encounters of another kind. JANE FREIMAN

PRICES

HERE'S WHAT WATER COSTS these days:

☐ Ten 26-ounce syphons of seltzer, delivered by Gimme Seltzer (Long Island City, 718-786-7800), $7.50.

☐ Liter bottle of San Pellegrino, at Harry Cipriani (783 Fifth Avenue), $6.

☐ Liter of chilled Evian, at Market Street (900 Second Avenue), $1.49.

☐ Liter of Seagram's seltzer, at Sloan's (504 Columbus Avenue), 69 cents.

☐ Glass of Catskill Mountain water, from New York City tap, .001 cent.

CULTURE WATCH

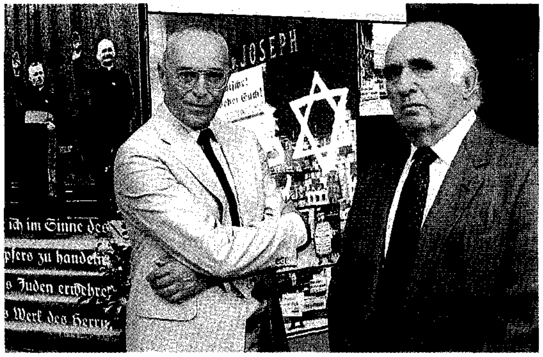
THE POWER OF MEMORY

A SINGLE RECENT EVENT brought together a World War II German soldier and a Jewish survivor: "Jews in Germany Under Prussian Rule," a show that originated in West Berlin and runs through August 22 at the New York Public Library.

The exhibit is explosive—one photograph shows Catholic priests in an enthusiastic "Heil Hitler" salute—but the biggest surprise may be its curator: Roland Klemig, a German soldier who battled the Allies in Russia and France, was imprisoned after Hitler's defeat, and later became director of the Picture Archives in West Berlin, a trove of historical photos.

Klemig doesn't think it surprising that an old German soldier should curate a show about Jews. "People have no idea how much Prussian Jews have done—as doctors, philosophers, and writers," he says. During a Prussian celebration in 1981, only two Jews were mentioned. "This exhibit is not about feeling guilty personally," he says, "but about feeling guilty as part of my people."

Fred Grubel, who was imprisoned at Buchenwald and released in 1938, fled Germany in 1939 and later became director of the Leo Baeck Institute in New York, a research library. He and Klemig sifted through Baeck archives—files "the height of the Empire State Building with the Eiffel Tower on top," says Grubel—and the 5 million photos in the Picture Archives, and came away with a succession of stunning images. Austria turned down the show in 1981. "They wanted to forget it, like with Waldheim," says Klemig. "From the First Crusade [in 1095], Europe's history has been filled with persecutions, mass murder, fascism. We all have to be interested in this history—and feel guilty—because these events took place." ELLEN BERKMAN



Klemig, Grubel, and their shocking show.

Photographs: top, ©1987 Frederick Charles; bottom, John S. Abbott.

RX

The Pill of the Moment

IT'S THE HOTTEST DESIGNER drug on the market, and it costs about 10 cents a hit. I'm talking, of course, about Advil—the pain reliever *tout* New York is taking these days. Women have known about this wonder drug for years, but these days men, too, are singing its praises.

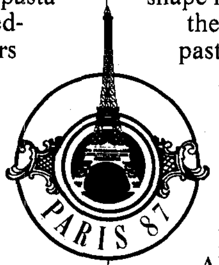
Advil's active ingredient is ibuprofen, an anti-inflammatory painkiller first marketed (by Upjohn) as Motrin, a prescription drug for relief of menstrual pain and arthritis. Three years ago, Whitehall Labs got permission from the FDA to market an over-the-counter form of ibuprofen called Advil. To those of us who'd grown dissatisfied with Bayer and nervous about Tylenol, here was the new pill to pop.

"The thing about Advil is that it actually *prevents* headaches," says a New Yorker prone to them. "I take one *before* I go into a meeting where I think I'm going to get a headache, and then I don't get one."

Others got hooked on Advil's design. It's a slick brown pill with the name printed on it. "Frankly," says one user, "the fact that it looks like an M&M has to do with why I like it."

One need only take a single Advil at a time. A movie agent insists that if he has a bad headache, he takes 30 Advils. But that says more about agents than about Advil. DAVID BLUM

New-Age Noodles

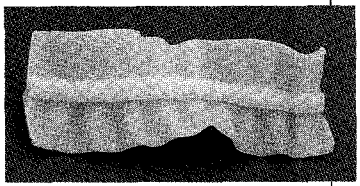


LEAVE IT TO THE FRENCH to beat the Italians at their own game—pasta. *Designer* pasta. Panzani, the French pasta-maker, has signed red-hot Parisian designers Philippe Starck, Nemo, and Christian Ragot to come up with the shape of noodles to come.

Sold under the name Pasta del Maestro, the five new noodles—priced at about 10 francs ($1.65) for a 500-gram box—embody some very serious design ideas. Starck, the interior designer and architect, dished up two models. "I had a bad moment," he says, "when I was told over 200,000 pasta shapes already exist." One, called Mandala, contains a mouthful of messages: "It is dietetic, more air than pasta. It is also educational: The French always overcook pasta, so I designed double-thickness 'wings' along the sides so they will remain al dente. Its basic yin-yang shape is also symbolic of the balanced nature of pasta, one of the most nourishing foods."

Two fluttery forms were created by Nemo, the design duo of François Scali and Alain Domingo. "Form generates taste," says Scali. "We are interested in generating different *tastes* by means of new *shapes.*"

New Yorkers, sad to say, will have to visit France to taste these futuristic shapes. CHRISTINA DE LIAGRE



Noodle by Nemo.

CAPITALISM

BOAT BOYS

ON A FRIDAY afternoon, while lower Manhattan hurries to finish the workweek, Michael Fortenbaugh and Whitney Dow speed through New York Harbor in an inflatable chase boat. They're dressed for the office, in Brooks Brothers suits and ties; their office just happens to be the harbor.

"Look at all those containerships," says Fortenbaugh, 24, the baby-faced president of the fledgling Manhattan Yacht Club. "They've been sitting there empty for months. The future of this harbor is in recreational sailing."

Like other entrepreneurial preppies (the boys, for example, who started the Surf Club), Fortenbaugh and vice-president Dow have turned their fun into a job. Now in its third month, their yacht club already has 150 members, each of whom has paid $1,500 for the right to take out one of twelve J/24 sailboats—fun, stable day racers—from the club's floating dock at South Street Seaport. (Most yacht clubs rent dock space to members who own their own boats, but New York City has no available berths. The boys' chief competitor, the New York Yacht Club, has neither docks nor boats in the city.)

Fortenbaugh and Dow at the office.

After graduating from Princeton in 1985, Fortenbaugh knew that he didn't want just an office job. He'd been a sailor all his life—winning collegiate and national races—and decided to start a yacht club, docks or no docks. He got financial backing from the Bay Head Yacht Club, recruited high-powered Wall Street types (such as Prudential-Bache investment head Jim Crowley), and got twelve companies involved in the first racing program (won by Johnson & Higgins).

Every Thursday evening, teams from Goldman Sachs, Prudential-Bache, and other investment houses fight it out on the water, their corporate logos billowing on the boats' spinnakers. After the race, the sailors end up at the North Star Pub, to drink and watch videos of the race.

"New York City is going to be the capital of sailing in this country," says Fortenbaugh. If he has his way, it will. JILL SELSMAN

Photograph, bottom: Allan Weitz. Illustration by Anthony Russo.

RUTH RECOMMENDS

BY RUTH GILBERT

A health and fitness program, weekdays from July 8 through 23 at the Market at Citicorp Center, offers aerobics, karate, blood-pressure tests, plus dance and roller-skating demonstrations and instruction. It's free and should be fun.

'MAMA, I WANT TO SING'

Deitra Hicks and Vy Higginsen (above) are featured in this hit musical about a minister's daughter who dreams of becoming a pop singer. On August 7, it will have its 1,500th performance at the Heckscher Theatre.

BOLSHOI BALLET

Nina Ananiashvili and Andris Liepa appear in a scene from Giselle, *which will be performed July 15 through 18 during the company's stay at the Metropolitan Opera House.*

'MOSTLY MOZART'

The festival is in full swing at Avery Fisher Hall—it runs through August 22—with some of the world's leading musicians appearing in solo recitals, orchestral and choral concerts, and chamber-music programs.

'HARD TIMES'

Kathleen Chalfant and Jarion Monroe play two weavers suffering their fates in Charles Dickens's indictment of greed and exploitation. It's being performed by 5 actors, who portray a cast of 21, at Theatre 890 July 7 through 25.

'MOSTLY OPERETTA'

When people say "They don't make pictures like that anymore," they might be referring to New Moon *(starring Jeanette MacDonald and Nelson Eddy, left). It's being shown, along with* The Firefly, *at the Public Theater July 10 through 12.*

Photographs: top left, Carol Rosegg/ Martha Swope Associates; center, courtesy of Bolshoi; bottom right, Fred Speiser. Engraving by Doris Stock.

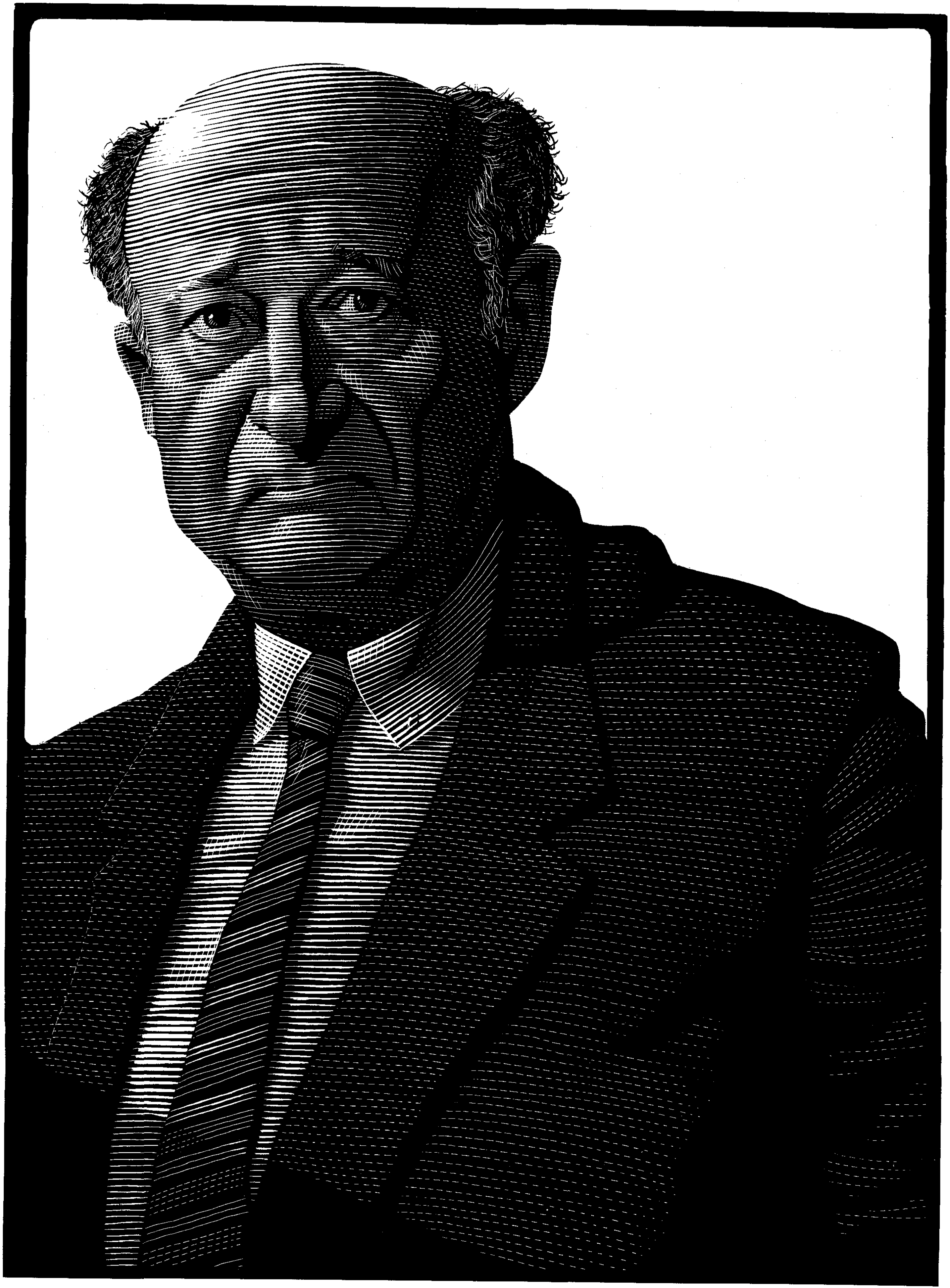


ILLUSTRATION BY MARK SUMMERS

New York

KOCH AGONISTES

THE MAYOR AND THE BIG QUESTIONS

BY JOE KLEIN

ON A RECENT, CLOUDY SUNday afternoon, the mayor of New York City sat on the porch of Gracie Mansion, eating lox and bagels, trying to explain how he had come to be surrounded by so many scoundrels.

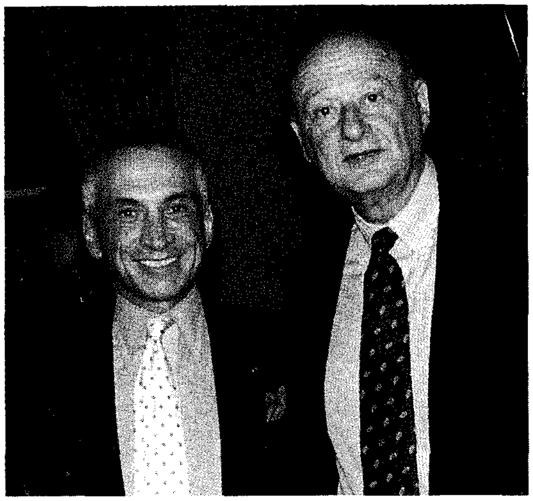
"When you think about it, is this unique?" Ed Koch asked. "There are 100 names that have been mentioned in the Reagan administration. A hundred names under a cloud. There are scandals everywhere—in Boston, Washington, Atlanta, Chicago."

How sad. In 1977, when he announced his candidacy, Koch said his first priority was "getting the hacks off the payroll," and now he was sounding very much like one himself. The mayor had often been accused of arrogance, of being feisty, combative, too clever for his own good. But banal? Never. This was something new.

"I'm not saying it's *okay* that we have a scandal because others have scandals," Koch continued, hopelessly. "Not at all. I just want to put it in the proper context. Regrettably, corruption is endemic to our society—both the public and private sectors. Regrettably, the corruption that existed here was not picked up by the law-enforcement people."

The mayor was reciting this in the bored, patronizing manner he often affects with reporters, especially when they are less than worshipful. It is a tone that he has used ever more frequently over the past eighteen months. Each question is greeted with a barbed shrug: You really want to ask that? It's such a waste of my time. The answer is so obvious.

Over the next few hours, I wasted a lot of his time, and the mayor wandered through the litany of criminal behavior that has engulfed his administration. He had explanations for everything, some quite plausible, others tortured. But there was *so much* to explain. He staggers under the weight of endless rationalizations.



WITH HERB RICKMAN: *What did he tell the mayor?*

IT SEEMS EVERY MAYOR OF NEW York has to deal with a scandal or two—even the sainted Fiorello ran into trouble in his third term, as Koch is quick to point out. But no mayor since "Gentleman" Jimmy Walker (who was as popular in the twenties as Koch in the eighties, but was forced to resign) has been hammered as hard or as extensively or as personally as Edward I. Koch, especially during the past month, as the very sad and rather incredible Bess Myerson story began to unravel ("Bess and the Mess," *New York,* March 30).

As long as the corruption was confined to the periphery of his administration—to the Bronx, to Queens, to the Parking Violations Bureau and other lesser agencies—the mayor could plead ignorance and almost get away with it. But Myerson was supposedly one of his closest friends. In 1983, it now seems clear, she conducted an entirely bizarre—and apparently successful—campaign to bribe Judge Hortense Gabel, who was presiding over the divorce case of Andy

Photograph by Holland Wemple.

HIGH WIRE: *"Bess [Myerson] may or may not have the 'goods' on Koch, but she could say* anything, *true or false, and embarrass him terribly," says a high city official. "The mayor's people seem very jittery."*

Capasso, a sewer contractor who is Myerson's boyfriend. The mind-boggling details of the case are familiar by now: Myerson was the city's commissioner of cultural affairs at the time. Her bribe was not money but a job for the judge's daughter, Sukhreet. Capasso has since gone to Allenwood for income-tax evasion.

Koch's problem here is not that one of his commissioners may have bribed a judge. His problem is that much of Myerson's campaign was witnessed by Herbert Rickman, a very close friend of both Myerson and Koch who works at City Hall and carries the title of special assistant to the mayor. Rickman has told investigators that he was "shocked" by the hiring of Sukhreet Gabel but somehow never got around to telling his good friend the mayor about the situation.

That is almost impossible to believe. As a result—and for the first time in the Koch administration's travails—the private consensus among politicians and journalists is that the mayor is not telling the whole truth. He could not have been Myerson's close friend and *not* been aware of her erratic behavior in recent years (indeed, in 1980, he'd received a police report detailing a horrifying and obscene campaign of harassment she'd launched against a former boyfriend—he dismissed it, he says, as a "lovers' quarrel"). On the other hand, if the mayor distanced himself from Myerson in the early 1980s, as some of his inner circle insist, why did he appoint her cultural-affairs commissioner in 1983?

"They're scared of her," says a high city official. "Bess may or may not have the 'goods' on Koch, but she could say *anything,* true or false, and embarrass him terribly. The mayor's people seem very jittery."

BUT LARGER QUESTIONS ARE also being raised now. They concern the mayor's political future and, to a certain extent, his past: How can Koch govern with the administration in such turmoil? How did a man with a reputation for scrupulously maintained personal integrity get himself into such trouble? How can he survive?

Support for the mayor seems to be eroding among the newspapers that backed him steadfastly in the past, especially the *Post,* and perhaps even in the business community, which has reaped the rewards of his pro-development policies. "We are reaching the tipping point," says one of the city's more prominent lawyers. "Every month of this makes it more difficult to support him, and you wonder how much more punishment the man can take."

Even Koch's oldest friends and strongest supporters are having trouble holding the line.

"The issue of corruption in the city has become very distressing," says Felix Rohatyn, who says he continues to admire the mayor's performance. "It's very, very bad. It seems every rock that is turned over, there are things that you don't care to look at . . . but on the other hand, the mayor has been working hard to combat the corruption. On balance, his administration has done a good job in creating a healthy economic atmosphere in the city, and when considering the mayor, you also have to ask yourself, what are the alternatives? "

Then, Rohatyn unfurls the other most frequent defense of Koch: "I'm certain he is personally honest. He is an honest man. But he was naïve. He shut his eyes and ears to what was going on around him."

That's how bad it is for Koch these days: The main arguments offered in his defense are that he was a fool (as opposed to a knave), that corruption is "endemic," and that there are no other plausible candidates around. The last point is the most relevant to the mayor's political survival. It seems incredible, but no one—not even his fiercest opponents—is willing to bet that Ed Koch can be beaten when he tries a run for a record fourth term in 1989, despite the soap opera that his administration has become.

IN RETROSPECT, IT CAN BE ARGUED that Ed Koch's problems are rooted in two political moves he made in the heat of the mayoral campaign of 1977. The first was his decision to accept the political support of Meade Esposito and the Brooklyn Democratic-party machine. "That's been called a Faustian bargain," Koch says. "But there was no deal. We met at Meade's house. David Garth, John LoCicero, and Judge Milton Mollen were there. Meade said, 'I'm for you. I want you to be a good mayor,' and that was it. No deals. There is no question in my mind that Meade only expected to be treated fairly, like everyone else, when I won."

Actually, the real Faustian bargain may have been the tacit agreement with Bess Myerson, who walked the streets hand in hand with Koch, whose picture appeared on his campaign posters, whose presence served to counteract the rumors that he was a homosexual. This was a marriage made by Garth, but the embellishments—the cooing, hand-holding, and fatuous statements ("We may have an announcement after the election")—were Koch's own.

There was no announcement after the election, but the mayor did get hitched, after a fashion. He formed a working alliance with the entrenched party machines in Brooklyn, Queens, and the Bronx. Koch claims he had no choice: The city was in a financial crisis. The party leaders could be very helpful with legislators in Albany and Washington. But, as with Myerson, there were embellishments here too. The mayor did not give away top-level jobs or judgeships, as was the custom (although there were a few exceptions, like Anthony Ameruso, the Esposito loyalist who was named transportation commissioner despite a negative report from Koch's screening panel). The seduction of Ed Koch proceeded subtly, under the expert guidance of Queens Borough President Donald Manes and Bronx Democratic leader Stanley Friedman.

After a lifetime spent as the awkward outsider, Koch was welcomed as one of the boys. He seemed to find organization politics more fun than the sour asceticism of the reform movement. Manes and Friedman and Esposito were talented fellows, clever and colorful and street-smart. They were the kind of people who probably picked on Koch when he was a kid in the Bronx. "They flattered him; they sucked up to him," says a Koch associate. "Ed is susceptible to that sort of attention."

Very quickly, "wackos" and "do-gooders" replaced the "hacks" as victims of his slashing humor. He found that sarcasm played better than compassion, not only with his new political associates but also out in the streets and in the media. He was great on television; his enemies called it "government by quip." "He was never a very good speaker before," recalls a friend from the reform era, but now, suddenly, he was eminently quotable, a media celebrity. Somewhere along the way, he seemed to lose interest in the actual business of being mayor. Perhaps, after the fiscal crisis passed, it became too easy for him. Certainly his new political allies made the most of his inattention. In a way, Koch was like the gawky kid in the playground who suddenly discovers a jump shot and can't stop shooting. His administration became the Revenge of the Nerd.

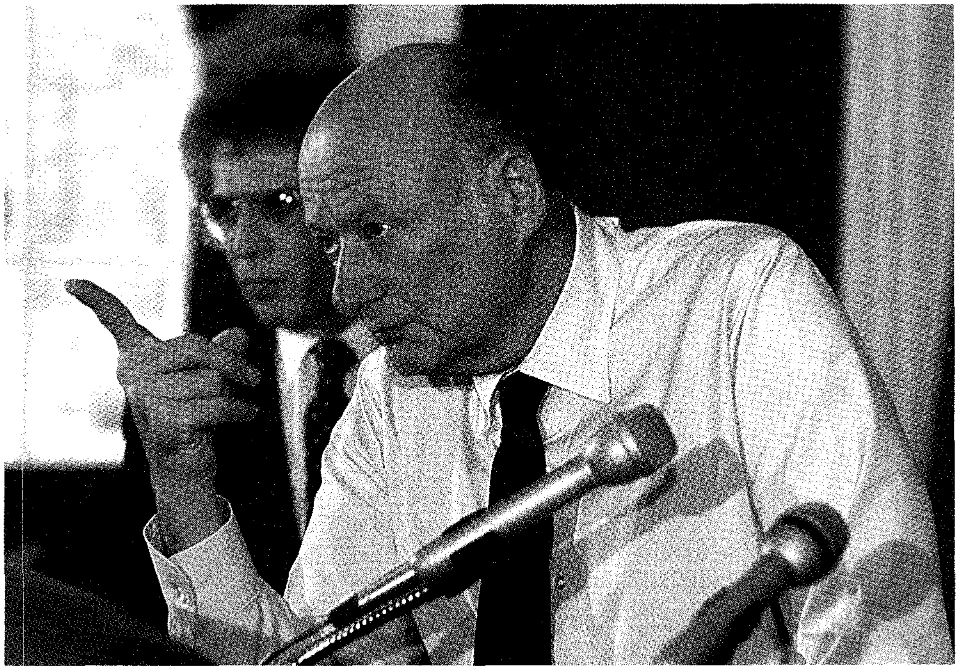
"Every editorial board in town supported Donny Manes," he says now. "He fooled all of them, not just me. None of us knew he was a crook."

"I thought Stanley Friedman was just too intelligent to do anything illegal."

"Anthony Ameruso was called one of the two best commissioners in the Beame administration by John Zuccotti."

"I never even *heard* of Geoffrey Lindenauer until the end of 1985."

This list goes on. All his explanations are naïve, but each is individually plausible. He might have been fooled by Manes or Friedman or Myerson or any *one* of the others. But he was fooled by *all* of them. "I feel abused and betrayed," he says.



UNDER FIRE: *The Myerson scandal has kept Koch on the defensive.*

"THE MAYOR IS VERY RESILIENT," says a high-ranking city official. "He was down for a time after the scandals broke, but this spring he seemed to be on his way back. In fact, with this budget—the surplus, the fact that he was adding more cops—he seemed his old self, as strong and bristly as ever. But then the Bess thing broke, and he was knocked for a loop again."

Actually, before Bess, there was Donald Trump. In late May, the Koch administration refused to grant the young developer the package of tax concessions he was demanding in order to lure NBC to his Television City site on the Upper West Side. Trump proceeded to throw a temper tantrum. He called the mayor incompetent and a "moron."

The mayor, in his best form, called Trump "piggy, piggy, piggy."

"No doubt, Donald was being piggy," says one politician. "But I'm also convinced that Koch was never going to deal seriously with Trump—not after the Wollman Rink. He hated all the publicity Donald got over that [Trump managed to repair the Central Park skating rink in five months after the city had been unable to do it in six years]. Ed didn't want to give Trump another chance to be a hero."

As a result of their mutual petulance, NBC may well move its studios (but probably not its executive offices) to a site in the New Jersey Meadowlands. "I'm not sanguine," the mayor admits.

There was unexpected political fallout as well. Trump seemed to score points on the mayor in the shouting match. Polls in publications as diverse as *Crain's New York Business* and the *Daily News* found overwhelming support for the noisy developer's position, if not his rhetoric. The mayor, who had encouraged the *Daily News*'s call-in poll, had to be surprised.

Perhaps more ominous, from Koch's point of view, was the attitude of the New York *Post*, the newspaper that had always been his strongest supporter in town and single-handedly launched his ill-advised candidacy for governor in 1982. The *Post* relished the squabble, of course. It was great tabloid news. But for the first time, Koch wasn't portrayed as the People's Choice; if anything, Trump was.

And then, on Wednesday, June 10, the roof fell in. *The Village Voice* published the secret report on the Myerson affair, which had been submitted to Koch by former judge Harold Tyler in early April. It was scathing, and terribly embarrassing.

"Bess has fallen from grace," the mayor said, halfheartedly. "There's no question about it. And what she did was deplorable, disgraceful. No question about it."

But why hadn't the mayor made this statement when he got the report from Tyler? Why did he then invite Myerson to a Seder at Gracie Mansion?

The *Post* headline was KOCHDOM REELS OVER BESS MESS.

Within days, each of the local papers had criticized the mayor either for not releasing the report or for soft-pedaling it. "I don't like to blame the press," Koch says. "I hate to take the Nixon response. But the stories were vicious, unfair, and untruthful. I couldn't release the report. [U.S. Attorney] Rudy Giuliani asked me not to because it might hurt his case. There are letters to that effect."

Actually, the vicious and unfair stuff was still to come. The vilification of the mayor reached a new level in Jimmy Breslin's *Daily News* column of Sunday, June 14. It was, among other things, the most outrageous piece of political writing in recent memory, and perhaps the first time in history that a daily newspaper had revealed a public figure's homosexuality against his will. "Nowhere in the municipal history of this city," Breslin wrote, ". . . has there been anything as evil as the New York of Koch, Bess Myerson and Herb Rickman."

Breslin seemed especially perturbed by Rickman, whom he described as once "deep in the closet." "I'm told that Rickman always had some sort of need to be in the presence of females, although they were far from his game. . . .

"It is now obvious," Breslin concluded, somewhat obliquely, "that people involved in City Hall have allowed sex lives to directly interfere with the honesty of our government."

"The column was a particularly vicious example of what used to be called fag baiting," the mayor told me. "It is an absolute outrage."

As scurrilous as the column was, Breslin had managed to find the weak link, because Rickman, almost certainly, is not telling the truth about his role in the Myerson affair—especially with regard to the weekends he spent with Myerson and Capasso at Westhampton Beach in the summer of 1983. Rickman told me he only spent "five or six" weekends there over a two-year period. But a former Ca-

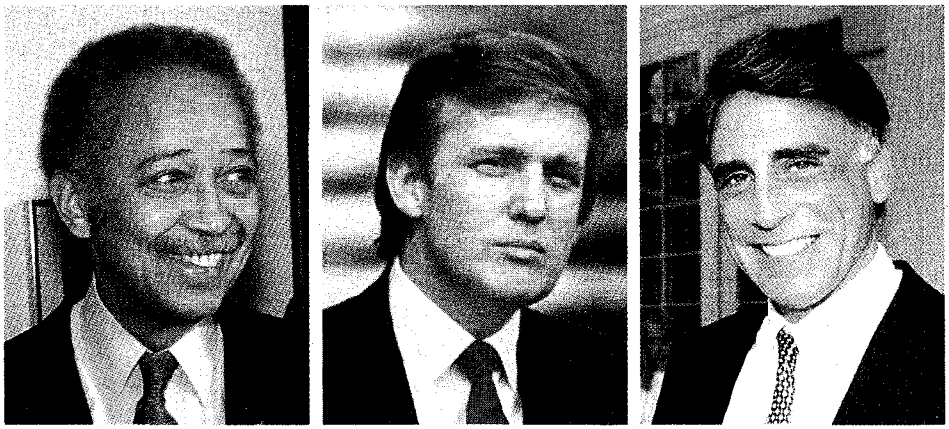
Photograph by Allan Tannenbaum/Sygma.

RIDING IT OUT: *"I worry about my place in history," Koch says. "But a majority of the people still support me. That's not bad. It's true I've made a lot of enemies, but I've been mayor for ten years now."*

passo chauffeur says Rickman was a constant presence. Rickman claims to have become "disenchanted, to say the least," with Myerson over the Gabel affair, and yet he *continued* to spend weekends at Westhampton. Why? "I didn't want an open break, because we were members of the same team."

"Herbie is having a tough time keeping his facts straight," says a member of the Koch administration. "He says he broke with Myerson in 1984, but everyone knows they were the best of friends well into 1986."

Rickman's weekends at Capasso's house have been under intense scrutiny by Giuliani's office. The mayor's assistant claims he got "clearance" from the City Hall legal staff to make the trips.



THE FIELD: *David Dinkins, Donald Trump, and Andrew Stein offer little threat to Koch.*

Will Herb Rickman finally admit that he told the mayor about Bess Myerson's campaign to influence Judge Gabel? And if so, what then? The mayor could well plead compassion, or disbelief. Neither Myerson nor the judge has been convicted of a criminal act, nor is either likely to be in this particular case, since all the evidence—at least the evidence in the Tyler report—is circumstantial. (Which is not to say Myerson won't be indicted on *something*. People who appear at brokerage houses with envelopes filled with cash, as she did, often find themselves at odds with the law.)

IT SEEMS LIKELY THE SCANDALS WILL keep the tabloids—and Koch—busy throughout the summer. Meanwhile, what happens to the government?

"Koch has a lot of really good people, like [Deputy Mayor] Stan Brezenoff, to run the day-to-day business," says one elected official. "But the scandals pervade the administration. Nothing's happening. The commissioners seem scared to act on recommendations from their staffs. Nobody trusts anybody. There's paralysis."

"It is not," says Comptroller Harrison J. Goldin, "one of the more dynamic periods in this administration's history."

"The governmental process has slowed to a halt," says one borough president. "It's very difficult getting new projects going, especially in housing. Nobody seems to be running the show."

"The business community is getting tired of this," says a prominent lawyer.

The careful reader will note that most of the complaints quoted above are anonymous. It is a measure of the mayor's strength that, despite the scandals, few public officials or prominent private citizens are willing yet to challenge him openly.

"There's no question this is a more difficult period for the mayor than any other during the course of these scandals," says a surprisingly restrained City Council President Andrew Stein. "The question over the next few months is going to be, Can he demonstrate that he's running the government, or will the scandal stay on the front burner and control his agenda? The mayor's a tough, savvy politician. I wouldn't bet against him."

It is still far too early to handicap the 1989 mayoral race, of course, but the absence of credible candidates seems particularly glaring.

There are the usual suspects, like Stein, who's never been very highly regarded by his peers, and Harrison Goldin, who will have to answer questions about his dealings with financier Ivan Boesky before he can even consider a race. There will be one or more black candidates; David Dinkins appears to be doing a good job as Manhattan borough president, but most observers predict he'll choose to stay there rather than risk a campaign against the mayor. There is Brooklyn D.A. Elizabeth Holtzman, who seems to have been lost in space since the Watergate hearings. U.S. Attorney Rudolph Giuliani would be a formidable opponent for Koch, but he's more interested in statewide office.

"People talk about a 'white knight,' but I don't think it'll happen," says one local politician. "Names are mentioned: Richard Ravitch, John Brademas [the president of NYU]. I think Donald Trump is just playing; he won't really run, although it would be fun to watch Koch rip him to shreds in a debate. And anyway, his campaign wouldn't last beyond the first question: 'Show us your income taxes for the last five years.' [Trump, who insists he is not running for mayor, says he believes candidates for public office should make full financial disclosure.] The bottom line is, the reform movement is dead: You don't have anyone like Nelson Rockefeller, who almost single-handedly made John Lindsay mayor. You don't have the *Herald Tribune,* which hounded Robert Wagner out of office. You don't have Eleanor Roosevelt. Who is going to organize and lead this white-knight campaign?"

The mayor certainly doesn't seem very worried—at least, not about a political defeat in 1989. His standing in the polls remains remarkably strong. He goes around the country selling his urban agenda, often appearing on the same platform as the Democratic presidential candidates—and often stealing their spotlight. After a drowsy parade of candidates, I saw him rouse an audience of fellow mayors in Nashville and get the only standing ovation given a speaker at the recent national mayors' conference. He seemed feisty that day—but then, he was in Nashville, and practically no one in the audience was aware of the Myerson affair.

"I worry about my place in history," the mayor says. "But you look at the polls, and a majority of the people still support me. That's not bad. It's true I've made a lot of enemies, but I've been mayor for ten years now." And then, a flash of a smile and the old Koch emerges from the gloom. "I find it *amazing* that I'm still as popular as I am." ▬

Photographs: left, A.P./Wide World; right, Allan Tannenbaum/Sygma.

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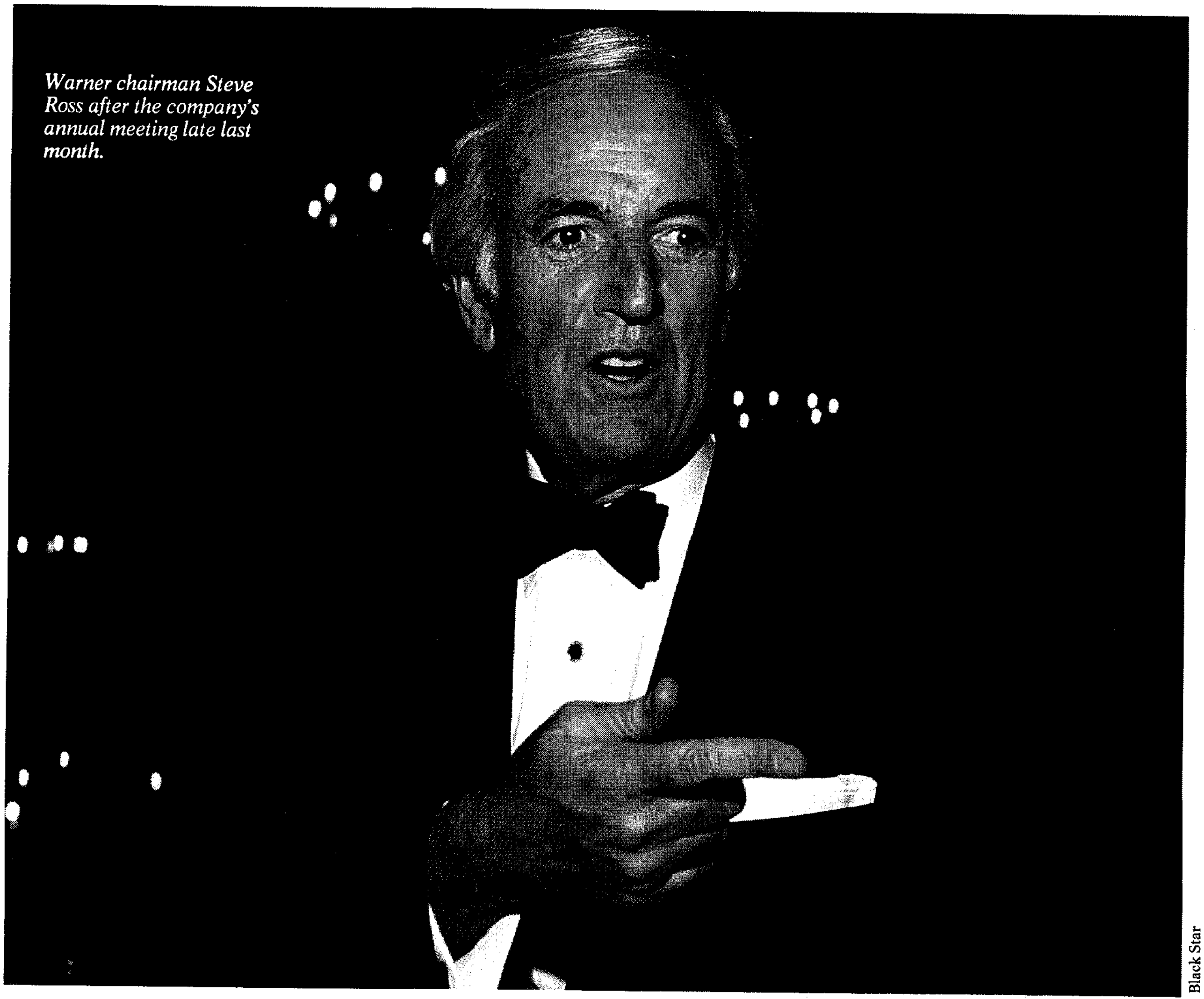


Warner chairman Steve Ross after the company's annual meeting late last month.

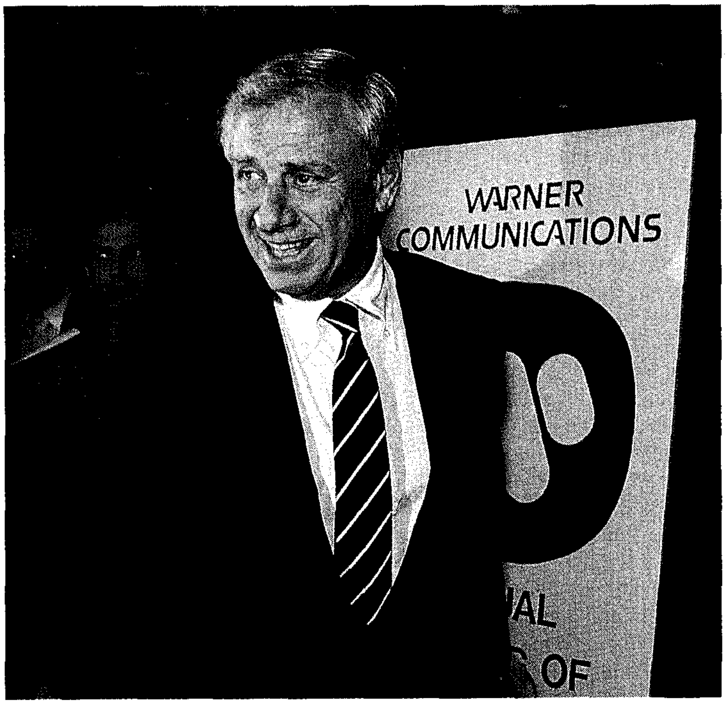
Black Star

WHY STEVE ROSS AND HERB SIEGEL CAN'T GET ALONG

BY JOHN TAYLOR

PHOTOGRAPHED BY CHRISTOPHER MORRIS

If he sold out now, Herb Siegel could make a profit of $450 million on his Warner investment. But he says he won't do it.



SIEGEL AT THE ANNUAL MEETING.

THE 24TH ANNUAL MEETING OF WARNER Communications, held in the gaudy red-and-gold Imperial Ballroom of the Sheraton Centre, should have been an occasion for uninterrupted celebration. The company had fully recovered from the Atari debacle that almost drove it into bankruptcy only three years ago. Its core businesses—movies, records, and cable—were again posting record profits. And *The Witches of Eastwick,* leading off Warner's lineup of summer movies, had racked up $21 million in its first ten days in release. But much of the meeting was occupied with the exhausting power struggle that has raged between Warner's chairman, Steven J. Ross, and its largest shareholder, Herbert J. Siegel.

Shortly after the meeting began one morning late last month, Ross, standing at a podium in the front of the room, explained to the 1,500 assembled shareholders and observers how Siegel's inexplicable and, he insinuated, unprofessional behavior had, that very morning, forced the majority of Warner's directors to strip Siegel of two of the six board seats he controlled. Interrupting Ross, Siegel climbed to a podium across the dais and launched into a passionate defense of his actions. Management, he said, had deprived him of essential information. It was spreading inaccuracies and falsehoods about him. As Siegel spoke, Ross self-consciously shuffled papers.

When Siegel finished, one of the company's shareholders rose and addressed the two men over a microphone. "It's really frightening," he said, "that at the last meeting you shook hands and at this meeting you are not even looking at each other." As the audience burst into laughter, the two men exchanged brittle smiles. But that was all.

The rancorous feud between Herb Siegel and Steve Ross, both 59, has turned into one of the strangest conflicts in recent business history. "It's puzzling," says lawyer Arthur Liman, who has represented both men. "It's mystifying," says David Mahoney, former chairman of Norton Simon, Inc., who is a friend of both Siegel and Ross's. "This quarrel is unique in my 30 years in business."

The two men themselves profess to be as bewildered as anyone. Siegel can't imagine why Ross is so ungrateful after Siegel helped him prevent publisher Rupert Murdoch from acquiring Warner in 1984. "I am satisfied with the investment but disappointed in Steve and the board," Siegel says. Ross is baffled by Siegel's unending complaints in the face of the company's revival. "I don't understand and I don't think I ever will," Ross says.

Herb Siegel at one point had a great deal of respect for Steve Ross. He admired Ross's expertise in mergers and acquisitions and consulted with him over the years about various undertakings. Also, he was indebted to Ross for siding with him during a messy lawsuit at a time when few in the business community were willing to do so. "It was a worthy gesture I greatly appreciated," Siegel says today. So when Siegel, through Arthur Liman, approached Ross in late 1983 about investing in Warner, the company rejoiced. "Liman walked in with Siegel, and everyone thought, 'That's great, he's a friend of Steve's,' " says a former Warner executive.

That was three and a half years ago. Warner's 1987 proxy statement—extraordinary for the extent to which it displays the dirty corporate laundry—candidly refers to "a deterioration in the personal relationship between Mr. Ross and Mr. Siegel." Two months ago, the hostility reached its most vicious level yet. At that point, Siegel sued Warner, demanding the release of a confidential corporate report about the Westchester Premier Theatre scandal that had tarred the company in 1981. Warner called Siegel's behavior "extortionate" and decried the "corporate guerrilla warfare" he was waging against the company. Siegel replied that the Warner charges were "incompetent, impertinent, or scandalous."

Today, the two men and their respective allies on the Warner board are deadlocked. Ross has been unable to rid himself of Siegel, and Siegel has been unable to force Ross to bend to his will—though not for lack of trying. In the past year, Siegel and his allies on the Warner board opposed virtually every move suggested by Ross and the directors who side with him. "It's a miserable existence for both of them," says one analyst who tracks the company. "Ross proposes and Siegel objects to everything. They argue and fight about things for hours."

Theories about why the two have fallen out abound. There is talk of conflicting corporate cultures and divergent management styles. Siegel's own company, Chris-Craft Industries, is small and economical. Warner, by contrast, is a sprawling, extravagant, multinational corporation with revenues last year of $2.8 billion. John Tinker, a media and entertainment analyst for Morgan Stanley, points out that Chris-Craft's main business is the operation of broadcast television stations. "That's a cost-control, nickel-and-dime kind of business," he says. "Siegel is that kind of guy. Not Ross. He's a growth guy, entrepreneurial. He's oriented toward expansion, high overhead, promotion, and public relations."

Ego also plays a big part in the story. Many on Wall Street believe that Siegel, a onetime talent agent, has always wanted to own a movie studio. But a contradictory theory, circulating in Hollywood, holds that Siegel has created the turmoil simply to force Ross to pay him greenmail.

Yet a third theory holds that the pressure Siegel has been

ROSS AND SIEGEL DIFFER VASTLY IN THEIR VALUES, THEIR PRIORITIES—EVEN THEIR PERSONAL HABITS.

putting on Warner has forced Ross to keep a tighter rein on the company, which, in turn, is responsible for the stock's rise. Indeed, Warner's stock has soared since Siegel invested in the company in early 1984. If he sold out now—and Ross has offered to buy him out—he would stand to make a profit of $450-million on his investment. That he refuses to do so only adds to the confusion about his motives. "He's acting like a spoiled child," says Lee Isgur, entertainment analyst for Paine-Webber.

"Warner has prospered," says Liman, whose firm continues to represent the company. (Liman himself is serving as chief counsel to the Senate committee investigating the Iran arms sales.) "In most respects, everything Herb wanted when he invested in Warner has come to pass. One would have thought the relationship [between Ross and Siegel] would have remained strong. It's a source of great pain and anguish because it's a relationship I had something to do with. It causes me great sorrow and embarrassment. It's like someone who's introduced two people who get married, have wonderful children, then the marriage breaks up."

STEVE ROSS AND HERB SIEGEL ARE VASTLY DIFFERENT in their values, their priorities—even their personal habits. Siegel, for example, gets into the office around nine or ten, takes long lunches, and leaves around six. Ross is known for his prodigious hours.

"Herb plays tennis," says Liman. "Steve's a workaholic. I worry about him. He'll go all night flying out to California, work all weekend. He has no real vacations because they are always with industry people." Ross does, in fact, look tired these days.

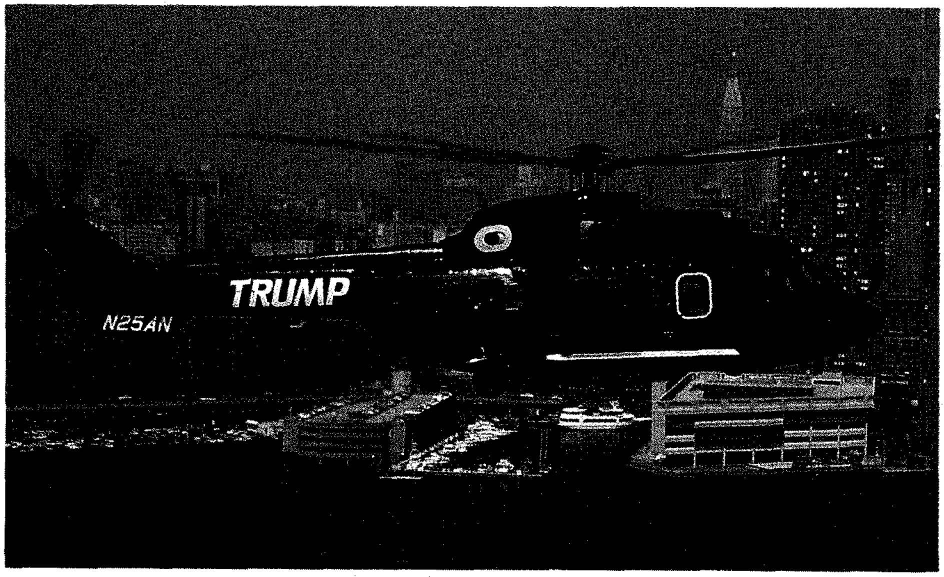
The son of a Brooklyn oil-burner salesman, Steve Ross started his career in his father-in-law's funeral-parlor business. In a succession of ambitious acquisitions, he merged that company with a parking-lot business, several building-maintenance firms, a talent agency, and ultimately, in 1969, Warner Bros.—Seven Arts. Over the last fifteen years, Warner has had the highest total box-office revenues of any Hollywood studio.

Today Ross, whose voice still carries a Brooklyn rasp, is the very model of the glamorous entertainment executive. Tall and thin, he has a hooked nose and carefully styled white hair. Acquaintances describe him as exhaustively charming and attentive. Prominent Hollywood figures like Clint Eastwood, Barbra Streisand, and Steven Spielberg maintain that they work at Warner because of him. "Steve Ross is WCI," Spielberg said in a speech on his behalf at the annual meeting. Associates say Ross is unsurpassed in his ability to convey enthusiasm and generate goodwill. Many Warner employees and shareholders worship Ross and describe him variously as "a genius," "a father," "godlike," and "the best executive in America."

One reason Ross is so popular with his staff is that he pays them so much. The Ross management philosophy has always been to attract the best talent by granting more autonomy and greater financial incentives than anyone else. Ross calls it "investing money to make money." And, of course, he applies the principle to himself.

Ross has long been known for a life-style so sumptuous it seems exotic. "He lives like an Arab sheikh," says one former executive. A second compares Ross with "the Sultan of Brunei." It is not just the big duplex on Park Avenue or the waterfront house in East Hampton. It's not even small indulgences like the $450,000 screening room he had installed in his home at company expense. But those all contribute to the general grandness that accompanies everything Ross does. Like royalty, he always seems to travel—usually by limousine, helicopter, or private jet—with an entourage, which consists of Warner executives and show-business people. And he is the fount of seemingly endless largess. "He spent money like a drunken sailor," says a third former executive. "Ross never lets anyone else pick up the check when he's in the room," adds another. "He would be humiliated not to live that way."

Siegel, who keeps a tight rein on his own company, was incensed at the way Warner spent money on travel, entertainment, and executive compensation.



A WARNER SUPER PUMA HELICOPTER, LATER SOLD TO DONALD TRUMP.

Photograph by Vivian Duncan.

Humiliation of that sort isn't likely. Last February, the Ross-controlled Warner board granted Ross a contract by which he could earn up to $18 million a year. Siegel was galled by the contract, which made Ross one of the highest-paid chief executives in the country. Warner had been flirting with collapse less than three years earlier. Taking into account a split, the stock had just returned to the value it had reached in 1982, before the company's near-collapse. And the dividend the stock paid had still not returned to its former level. The contract symbolized to Siegel the reckless way Warner's management squandered money at the expense of the company's shareholders. It represented not mere irresponsibility, he thought, but shameless greed. He had one word for it: "outrageous."

Earlier this year, Siegel sued to get a copy of an internal report on Warner's role in the Westchester Premier Theatre scandal of the early eighties.

SINATRA AT THE THEATER, WITH CARLO GAMBINO (SECOND FROM RIGHT).

HERB SIEGEL LOOKS AS if he had been carved out of a very hard rock. He has thick features and a creased, weathered face. His hands are the sort that close easily and often into fists, and his talk is blunt. "I'm up to my fanny in crappy little things" is the way he explains how busy he is these days. His way of life, however, is rather more elegant. He lunches at Le Cirque and gets around town in a chauffeured Mercedes. He has an East Side apartment and a beach house in Quogue. Something of a dandy, he wears his wristwatch strapped over his shirt cuff.

Siegel runs with a tight circle of buddies that includes Frank Gifford, David Mahoney, Pete Rozelle, and Lew Wasserman, the chairman of MCA. A sports fanatic, Siegel regularly attends the Super Bowl and Wimbledon, and most Saturday mornings he can be found playing tennis with someone like Frank Gifford at the Tennisport in Long Island City. "He loves tennis, lunch, sports, talking to friends," says the producer David Brown, another friend. "He loves making deals and male-bonding. He's kind of a businessman-sportsman."

Siegel's company, Chris-Craft Industries, is an odd mixture of disparate businesses. Its primary source of revenue is the seven television stations it owns in cities from Los Angeles to San Antonio. But it also owns factories that produce hospital laundry bags and other unglamorous goods. The namesake powerboat division, which had been floundering for years, was sold in 1981.

Frugality defines Siegel's managerial style. Earning about $1 million a year as chairman, he operates his mini-conglomerate out of a modest wood-paneled office at 600 Madison Avenue. "He's a great one for efficiency," says Chris-Craft director David Linowes. "We run with a small, effective base out of New York. There are no extra bodies, just Herbie, ten or so other people, and a few secretaries."

One of the more essential items in that spare office is the Quotron stock terminal next to Siegel's desk. An astute investor, Siegel keeps close track of the stock market. As a matter of fact, he is known primarily for his investments, specifically the large hostile positions he has taken at different points in the past 22 years in Paramount Pictures and Twentieth Century–Fox. Those maneuvers gave rise to the notion that Siegel always wanted to own a studio, and it established his reputation as a corporate raider.

Siegel denies any ambition to go to Hollywood—and his friends agree. "It's a myth that Herb ever wanted to run a studio," says David Brown. "He once said that the myth had made him millions because it frightened people." At one point, Siegel's friend Art Buchwald said he was going to nominate Siegel for an Academy Award for having earned the most money in Hollywood without ever making a movie. "He's like Boone Pickens and Carl Icahn, demanding full value for the shareholder," Brown adds.

AUDACITY HAS BEEN A HERB SIEGEL TRADEMARK since his youth. His father, a Romanian immigrant who became a successful coat manufacturer in Philadelphia, established a trust fund for Siegel that enabled him, while still a student at Lehigh University, to offer to buy part of the Philadelphia Eagles. (The offer was rejected.) Once he graduated, the fund enabled him to buy into a small company packaging television shows. The company was owned in part by the family of his wife, Ann Levy, the daughter of Isaac Levy, a lawyer who had helped provide the financing for William Paley to start CBS and whose brother, Leon Levy, was married to Paley's sister. (Ross has a Paley connection, too: His second wife was Amanda Burden, Paley's stepdaughter. Today, Ross is married to documentary-film-maker Courtney Sale.)

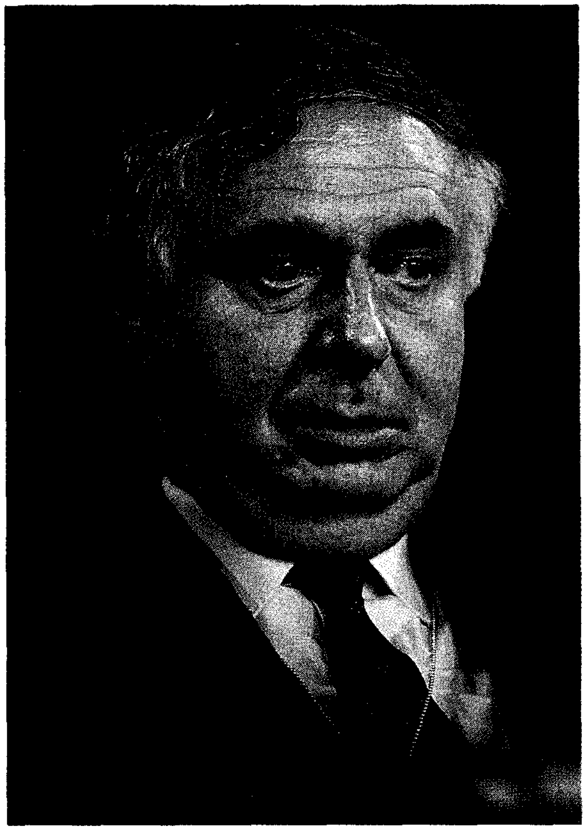
While still in his twenties, Siegel bought and sold a beverage company, then a brewery, then a jukebox manufacturer. In 1962, when he was 34, he acquired General Artists Corporation, a small talent agency. In addition to managing it, Siegel personally represented a number of artists, including the late Jackie Gleason, Pat Boone, and Eydie Gorme and Steve Lawrence. "He would lend his sales ability to whatever problem would come up," says Martin Baum, an agent who worked there at the time. "I remember he once agreed to fly with me to Palm Springs when it was 120 degrees to sign up Bobby Darin."

Siegel had to sell GAC to prevent a conflict of interest after

Photograph: A.P./Wide World.

he joined the board of Paramount Pictures in 1965. In a move that in certain respects prefigured his investment in Warner, he and a friend, Ernest Martin, the producer of the Broadway hit *How to Succeed in Business Without Really Trying*, had taken a substantial position in Paramount. They were invited to join the board after they threatened a proxy fight to oust the studio's management. But Siegel and Martin wouldn't keep still even after they were made directors. The dispute so weakened Paramount that Charles Bluhdorn, the head of Gulf & Western, acquired the company, and Siegel and Martin departed with a profit of $2.5 million.

Arthur Liman, who brought the two men together, says the split has pained him deeply.



THE MATCHMAKING LAWYER.

Flush with that cash, Siegel acquired Chris-Craft, the power-boat manufacturer, which already owned television stations. At around the same time, he made a tender offer for Piper Aircraft. Piper turned to Bangor Punta Corporation as a white knight. Bangor Punta won control of the aircraft company, but was sued by Siegel for allegedly violating securities regulations.

Siegel's relationship with Steve Ross was formed during this litigation. Arthur Liman, who represented Chris-Craft in the lawsuit, had arranged for Ross, who was also his client, to testify as a mergers expert on behalf of Chris-Craft. "Most businesspeople would not want to get involved in someone else's lawsuit," says Liman. That was especially true in this case, Liman adds, because few wished to alienate the investment bank First Boston, which was Bangor Punta's partner. "I knew that if Steve thought it was right, he would not back off just because it would upset others," Liman says.

In gratitude, Siegel offered Ross a Chris-Craft boat, which Ross refused. Also out of gratitude, Siegel, an ardent Republican, attended a few fund-raising dinners that Ross, a Democrat, held for his old friend Hugh Carey, then the governor of New York.

Even with Ross's testimony, Siegel was unable to prove his point. After years of appeals, the United States Supreme Court ruled in 1977 against Chris-Craft. Shortly thereafter, Siegel sold his stake in Piper to Bangor Punta for a $3.5-million profit.

Bruised by the legal battle, Siegel decided to get back into an industry where he had had more success. That same year, Chris-Craft began investing in Twentieth Century–Fox. Siegel was drawn to Fox by the success of *Star Wars*, which showed the enormous impact one blockbuster can have on a studio's income. By 1980, Chris-Craft held about 22 percent of Fox. As Ross was to do seven years later in similar circumstances, Dennis Stanfill, Fox's chairman at the time, offered to buy Siegel out for $45 a share. Siegel said no.

But the stir Siegel created at Fox attracted another big investor. The Denver billionaire Marvin Davis approached Siegel with an offer of $60 a share. Siegel, who seemed to be considering the possibility of acquiring the company himself, sought Ross's advice on the matter.

"I asked him a question," Ross recalls. " 'What quality of life do you want?' He said, 'Why?' I said, 'That's more important than the price. If you want a good quality of life, that's one thing. If you really want to work morning, noon, and night, and really run Fox, then go do that.' "

Siegel didn't want to work morning, noon, and night. He sold out to Davis for a profit of $74 million. As part of the deal, Siegel got 20 percent of the stock of United Television, a Fox subsidiary that owned three television stations, and he was made its chairman of the board. And that was where he stood the following year, when a series of startling reversals threatened the very existence of his friend Steve Ross's company.

THE LATE SEVENTIES were one uninterrupted party for Warner Communications. Everything Steve Ross touched seemed to turn to gold, but nothing glittered as brightly as Atari. Warner acquired the video-game company for $28 million in 1976. At the time, it had revenues of $45 million. By 1982, as the mania for video games swept the country, Atari's revenues surpassed $2-billion, and it overtook Warner's record and film operations to become the company's largest division.

But the party atmosphere ended abruptly. When the public's fondness for video games suddenly evaporated toward the end of 1982, Warner was caught unprepared. On December 8 of that year, the company announced that—contrary to what it had earlier led stockholders to believe—Atari's revenues had fallen drastically. By the end of 1983, the company had lost $417 million, after taxes. "It was our Pearl Harbor," says a former executive. "We were bombed."

The mood around the once ebullient corporate headquarters at 75 Rockefeller Plaza turned to despair. "From that time on, the company at 75 Rock was a severely wounded entity," says a former executive. Ross, who had been such a visible and inspiring leader, seemed to disappear. "For years, everyone had looked at Steve as a father figure," the former executive says. "They were stunned at his withdrawal behind a screen of secretaries."

To survive, Ross jammed the company into reverse. He formulated a plan to sell off the extraneous operations that Warner had acquired with the cash from Atari. He also installed Robert Morgado, the former secretary to Governor Carey, at headquarters to oversee the reduction of corporate overhead, which was close to $100 million a year. Morgado, known as "the smilin' Hawaiian" ("When he smiled, you knew the knife was coming," says a former executive), arranged to cut the 900-member corporate staff by 25 percent on one day

Photograph by Kenneth Jarecke/Contact Press Images.

BY 1985, WARNER'S EXECUTIVES THOUGHT THEY'D TURNED THE CORNER, BUT SIEGEL WAS STILL COMPLAINING.

in November 1983. But even that mass execution failed to impress Wall Street. Warner's stock remained dangerously low, and in early December of 1983, Rupert Murdoch announced that he had acquired a significant number of shares.

THAT SAME MONTH, SIEGEL RAN INTO MURDOCH AT A dinner party at David Brown's penthouse on Central Park West. Siegel asked the publisher about his investment in Warner and suggested that he might have a difficult time taking on Steve Ross. Shortly thereafter, Siegel got in touch with Ross through Arthur Liman and offered to come to the aid of Warner.

Siegel knew that Murdoch's takeover attempt could be impeded if, in addition to Chris-Craft investing in Warner, Warner invested in Chris-Craft. Murdoch was at the time an Australian citizen, and federal regulations prevented a foreigner from controlling American television stations. So, in a complicated transaction involving a swap of stock, Chris-Craft acquired 19 percent of Warner, and Warner got 42.5 percent of Chris-Craft's broadcast division. Three months later, Warner bought out the Murdoch holdings for $172 million.

Siegel joined Warner's board in May 1984, and his son William, then 29, went to work in the corporate office. (He's now back at Chris-Craft.) It was a wrenching period for the company, which was in the process of selling off Atari, Franklin Mint, Panavision, Eastern Mountain Sports, and its interest in the Pittsburgh Pirates. The Siegels urged the company to move hastily. "We wanted to accelerate the process," says Herb Siegel.

But Ross's business strategy had always been to retain equity in companies he sold and thus participate in their future success. For those operations to be successful, however, they had to be bought by the right people—and finding the right people took time. "There was tremendous pressure on us to sell, sell, sell, sell tomorrow," says Ross. "We were anxious to make the best deal. [Siegel] wanted to take the first offer that came around. Everything was distressed merchandise."

Their differences soon acquired a much sharper focus. Siegel likes to tell people that Rupert Murdoch once said that Warner was basically three separate companies—films, records, and cable—and that if the corporate headquarters was shuttered, the company could save $100 million a year "without missing a beat." Thus, in June, at a board meeting a month after becoming a director, Siegel read a resolution proposing that Warner's staff be reduced by half within 30 days, no matter how it was done.

"It was a totally arbitrary figure," says Ross. Because of the divestiture program, he argues, many corporate departments—such as tax, legal, and accounting—were busier than ever. He felt that such a Draconian cutback would have denied the company the staffing necessary to make the correct decisions during a critical period: "If we were to panic, we might have blown WCI apart." But Siegel says he'd been in discussion with Ross on this subject for six months.

Siegel's proposal was rejected. However, later in the year, Morgado instituted a second wave of personnel cutbacks that ultimately reduced the corporate staff to 150 people. Ross also fired his friend Emanuel Gerard, one of the company's two co-chief operating officers, who had been overseeing Atari.

But by then, other things had begun to gnaw at Siegel. Chief among them was the company's loose way with money. Warner is known for providing its artists and executives with the most generous perks in Hollywood. For their rest and relaxation, it maintains a six-bedroom villa on a cliff overlooking the ocean in Acapulco. Then there was the transportation. When Herb Siegel looked into it, he found that Warner not only had chauffeurs and limousines, it had two Gulfstream jets plus a Falcon that was used often by Clint Eastwood. And it had three helicopters.

One of them, a Super Puma—which was designed to carry air-to-air missiles—cost $5 million. Another $1 million had been spent on furnishings that included leather seats, a dining table, and a luxury bathroom. The helicopter "was like an apartment," says a former employee. (Warner sold the Super Puma to Donald Trump earlier this year for $2 million.)

Ross defends such expenditures as necessary to foster loyalty. "We put them to damn good use," he says. "The planes are very important to us." They ferry stars to remote shooting locations and musicians to gigs. And then they do the odd errand. Ross once sent a Warner jet out to the coast to pick up Steven Spielberg's dogs. "Steve would say, 'I'm running a movie company, and if I get Spielberg to make one movie for me, that's worth it,' " says a former executive. And so it was. Spielberg's *The Color Purple* won eleven Academy Award nominations in 1986 and was Warner's most successful film that year, generating more than $130 million in revenues to date.

WARNER'S EXECUTIVES USED THESE PLANES and helicopters, too. Around the time Siegel got involved in Warner—at the height of the Murdoch takeover threat—one of the Gulfstreams flew to Hawaii to bring a Warner executive and his family back from vacation. Siegel calculated that since it costs about $4,000 an hour to operate the plane, and the trip back and forth—with ground time—took twenty hours, it probably set Warner back about $80,000. Ross again defends such expenditures as "an investment." "That executive might have saved us $15 million on Atari," he says. "If that's a lavish perk, we're guilty of it."

But Herb Siegel began comparing this approach with the way his friend Lew Wasserman ran MCA. Wasserman was as capable of lavishing money on stars as Ross. After all, MCA had built the Amblin Entertainment building for Spielberg on the Universal lot. But the Universal executives didn't travel around like oil barons in private jets. Wasserman himself flew commercial. Warner's helicopters seemed to Siegel to be used mostly to fly executives out to the Hamptons on the weekend. It struck him as an example of managers with little stake in the company (Ross owns less than one percent of Warner's stock) irresponsibly squandering shareholders' money. "I have no qualms about spending money to make money," Siegel says, "but public companies should not be vehicles to support the extravagant personal life-styles of their executives." As a concession, Warner got rid of the Falcon (the cheapest of the three jets). But the dispute over expenses continued to fester.

By early 1985, Warner's executives thought they had turned the corner. The difficult decisions had been made, the painful steps taken, and the company's debt substantially reduced. But the executives felt that all Herb Siegel could do was complain. "This was a point in time when you would think that you'd get support," says executive vice-president and board member Martin Payson. "Instead we got criticism."

Siegel took issue with the independence given executives to negotiate deals. He criticized various financial arcana, such as the decision to carry deferred taxes on the balance sheet. And he raised the issue of compensation. At the end of 1984, Warner had given raises and bonuses to a number of employ-

IN TOTAL, THE NEW TEN-YEAR CONTRACT GIVEN ROSS COULD BE WORTH $180 MILLION—PERHAPS MORE.

ees. Siegel wanted all the salaries brought back to their 1984 levels, and he wanted the company to halt its policy of paying salaries in advance.

BY THIS TIME, THE RELATIONSHIP BETWEEN Ross and Siegel had soured, and the two men began to maneuver for control of the company. In a meeting in April, when Warner stock was trading at around $24 (this was before the stock split), Ross presented Siegel with a proposal for Warner's management to take the company private at $30 a share. The figure represented an insignificant premium over the price Siegel had paid. More important, Warner had a liquidation value well above twice that amount. "It was ridiculously cheap, as the market has proved," says Siegel, who urged that the company repurchase 12 million of its own shares instead. Management refused. Ross maintains that he couldn't afford to pay more than $30 a share. And he says one further reason the deal fell apart was that Siegel insisted on being paid a premium—Ross calls it greenmail—of at least $150 million for his shares.

The two men continued to argue about corporate strategy. One of their most revealing disputes occurred over the Warner Amex Cable unit. American Express had indicated a desire to sell its 50 percent of the operation. Ever the entrepreneur, Ross, under whom Warner had become one of the first entertainment companies to show an interest in cable, wanted to buy out Amex. Siegel, ever the investor, pushed for the sale of Warner's share to a third party. Ross prevailed, however. To finance the sale he persuaded Viacom to buy Warner's MTV and Showtime for $510 million. The whole maneuver is now regarded as one of the financial coups of the year. Viacom is widely thought to have overpaid for the cable channels. But Ross, who spent $393 million for American Express's interest in the cable unit, got a genuine bargain. The operation is now valued at $2.6 billion.

Frustrated on every front, Siegel threatened to try to take over Warner himself. Marvin Davis, former owner of Twentieth Century–Fox, is said to have approached Siegel to ask if he needed a partner. Siegel also indicated that he might enlist the aid of other Warner shareholders in a proxy fight to turn out Warner's current board. To forestall that, Ross postponed the 1985 annual meeting. But it was just a temporary measure. Fearful that the company, still fragile from the bruising battle with Murdoch less than two years before, might be torn apart by further fighting, Ross decided to mollify Siegel by giving him three additional board seats. At the annual meeting in the spring of 1986, the two men shook hands.

But the truce didn't even last through the summer. Siegel felt betrayed when, in July, the company split its stock two for one, reducing the voting power of Chris-Craft from 29 percent to 17 percent. The following month, the company made a $500-million stock offering to raise cash for new acquisitions. To Siegel, Ross appeared to be planning a return to his spendthrift ways. More important, Siegel thought the moves were designed to damage the value of his stock and undermine his influence in company. "The purpose was to dilute our vote," he says.

Thus, during an August board meeting on the eve of the offering, Siegel suddenly announced that he was thinking of selling some of his Warner shares. As a result of Siegel's statement, Warner had to rush to the printer that night with a revision of its prospectus. "There's no question in my mind that it was an effort to upset the offering," says Payson.

The offering went through, however. And no sooner had the company raised the money than it put in an order for three new Gulfstream jets. Siegel believed his worst fears were confirmed. *Poltergeist II* had been released that summer (by MGM) with a trailer line that declared, "They're back!" The Chris-Craft people began using the line to joke about Ross's old spending habits: "They're back!"

Prominent Hollywood figures say they work at Warner because of its chairman. "Steve Ross is WCI," said Steven Spielberg in a speech at the annual meeting.

SPIELBERG (LEFT), CLINT EASTWOOD, AND BARBRA STREISAND.

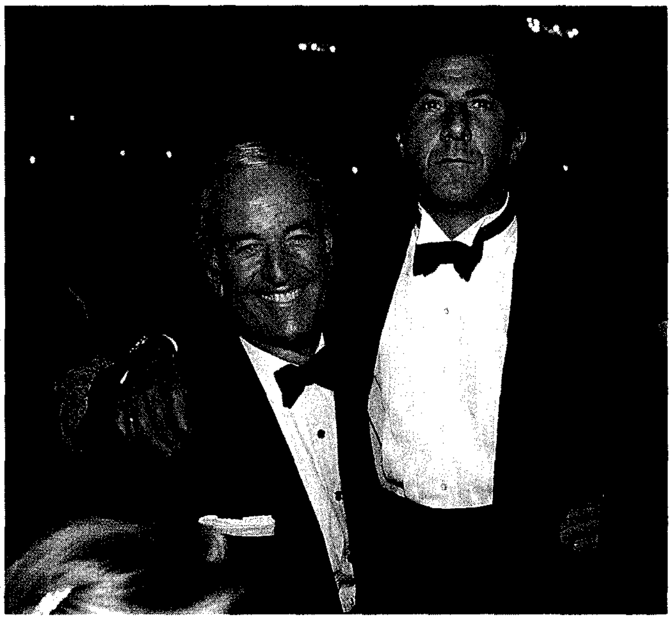
Photographs: left, Tierry Campion/Sygma; top right, Michael Childers/Sygma; bottom right, Douglas Kirkland/Sygma.

BY THEN, HOWEVER, SIEGEL HAD LOST A GOOD measure of the sympathy of Wall Street. Warner, having sold its extraneous divisions and returned to its core film, cable, and record businesses, was again posting strong earnings. Corporate overhead was down to $38 million from its 1982 high of $96-million. By the end of the year, the value of its stock, adjusted for the split, had tripled from its 1984 low. Steve Ross got most of the credit. "The phoenixlike rise of Warner from the ashes is one of the most phenomenal recoveries ever seen," says Paine Webber analyst Lee Isgur.

Emboldened by his success, Ross and his people on the board decided the time had come to reward the chairman with a ten-year contract. Ross had been without a contract since the end of 1983; negotiations with the board for a new one had been broken off in the spring of 1986 in yet another dispute with Siegel.

The new contract, approved by a majority of the board last February, was quite a piece of work, even in light of Warner's "phoenixlike rise from the ashes." It provided Ross with a salary of $800,000 a year and a bonus of one percent of the company's annual net income (in 1986, net income was $185.8 million). But the total value of the package amounted to much, much more. Including salary and bonus, and also deferred compensation and a "long-term cash bonus," it would be worth a total of $180 million if earnings and the stock price grew by 12 percent a year—and they are expected to grow much more. Also, if Ross is forced out for any reason, he can claim a lump payment of up to $90 million.

Acquaintances describe Ross as charming, attentive, and a workaholic. "I worry about him," says Liman.



WITH DUSTIN HOFFMAN AT A FUND-RAISER.

Many people were scandalized by the scope of the contract. Four shareholder lawsuits have been filed against Ross and the board charging that the compensation is excessive. "It's rape," says one analyst. "Steve's contract is a disgrace," says a former executive. "You've got homeless people on the street. But it was like he was saying to Herbie, 'I'm going to spit in your face.' Herbie's being insulted."

Whether or not Ross was actually trying to insult him, Siegel certainly felt insulted. And at the February board meeting to approve the contract, he retaliated in kind, launching a violent attack on the directors who supported Ross. The board at that time consisted of sixteen directors: Six had been nominated by Siegel; four, including Ross, were corporate officers; the remaining six, among them Beverly Sills, were theoretically independent but usually sided with Ross. Siegel accused the Ross faction of imprudence and irresponsibility, of frequently acting in bad faith. Those directors had a policy, he claimed, of "rubber-stamping" everything management requested.

The directors asked Siegel to provide specifics to back up his charges. Siegel, believing that no such response was necessary, refused. The following month, board member Abraham Ribicoff, who had been nominated by Siegel, resigned. According to Ross, Ribicoff told him he "couldn't take three more years of our board meetings."

Despite the withdrawal of his ally, Siegel stepped up his attack. Three days after Ribicoff resigned, Siegel asked to see the confidential company report on the involvement of Warner executives in the Westchester Premier Theatre scandal.

That scandal dated from 1981, when two former employees of Warner had pleaded guilty to accepting kickbacks from the theater, which was linked to the Gambino crime family, in exchange for investing Warner funds in the project. The U.S. Attorney in Manhattan and the Securities and Exchange Commission both investigated the role of Ross and other Warner executives in the affair, but never filed charges against any of them. Warner hired former U.S. Attorney Michael Armstrong to conduct an internal investigation of the matter. In 1986, the board had agreed that only two directors on a special committee would read the Armstrong report. It rejected Siegel's request.

Meanwhile, the relationship between Ross and Siegel had grown so strained that each had retained legal counsel. These lawyers began to discuss the possibility of Warner's buying out Chris-Craft's stake in the company. On May 12, the same day the board denied Siegel access to the report, Warner offered to acquire his shares for $37 each, or $1.25 billion. Court documents filed by Warner claim that Siegel responded the next day by asking for $1.5 billion (more than $45 a share). Siegel has vehemently denied that he made such a proposal. "All discussions were preliminary and occurred through investment bankers," he says. "Ours were not authorized to make any offer or counteroffer at any price whatsoever, and they have assured us they did not do so."

Warner says it broke off discussions the following day. The day after that, Siegel sued the company, demanding the release of the Armstrong report. Warner argued in court that Siegel was using the threat of resurrecting the scandal to "extort an enormous and unjustified" profit on the sale of his stock. A judge allowed Siegel to see the report but barred him from disclosing its contents to anyone without permission.

Such was the acrimonious state of affairs going into the annual meeting on June 24. Steve Ross and three of his allies were up for re-election as directors. Siegel felt that the "rubber-stamp" support these directors had given Ross indicated they were unfit to serve on the board. He planned to vote against them, and against Ross as well.

Since an overwhelming majority of the shareholders were expected to vote for the Ross slate, Siegel's dissenting vote was to have been just a symbolic one. But it had—for him—the unfortunate effect of persuading Warner's management to oppose director Howard Arvey, the only Siegel ally who was up for re-election.

Abe Ribicoff's board seat was still vacant. Earlier in the

AFTER THE MEETING, ROSS WAS QUICKLY SURROUNDED BY FAMILY AND ADMIRERS. SPIELBERG CAME UP TO HUG HIM.

spring, Siegel had proposed that Ribicoff be replaced by John Eastman (Paul McCartney's brother-in-law), but Warner had rejected Eastman because he was an entertainment lawyer who represented artists. That meant that Chris-Craft was down two representatives on the board.

Ross did not fail to exploit this opportunity. At a board meeting held an hour before the annual meeting was scheduled to begin, Warner's directors voted to reduce the size of the board by two seats. Siegel, who didn't even attend the meeting, was left in a far weaker position.

He did attend the annual meeting, however, and there, in one of many dramatic moments, complained to the audience that he had unfairly been made out to be "the villain." Howard Arvey castigated Ross's "high-handed" decision to force him off the board. "Stepping on me is Steve Ross's way of showing Herb Siegel he can step on any shareholder-of-record's toes," Arvey told the audience.

But for all the commotion, the session had been masterfully stage-managed and the conclusion was foregone. Arvey lost his seat, and by mid-afternoon Steve Ross was more firmly in control of Warner Communications than he had been in four years. At the meeting's adjournment, he was embraced by his children and surrounded by hand-shaking, back-slapping admirers. Steven Spielberg came up to hug him. When someone asked about all the fireworks the shareholders had just witnessed, Ross laughed, nodded toward the movie director, and said, "I'm thinking of selling the rights to Mr. Spielberg."

These days Warner is on a roll, and Steve Ross is more firmly in control of the company than he has been in four years.

WITH WIFE, COURTNEY SALE, AND BEVERLY SILLS.

HERB SIEGEL NOW HAS LESS HOPE THAN EVER OF seeing Warner run as he believes it should be. With its stock climbing, he will have a hard time rallying other investors to support him in a proxy fight to oust Ross. Analysts agree that his most attractive alternative is to sell out to the company. "Herb Siegel can accept the price Warner offers or sit back and be a lame duck," says Lee Isgur.

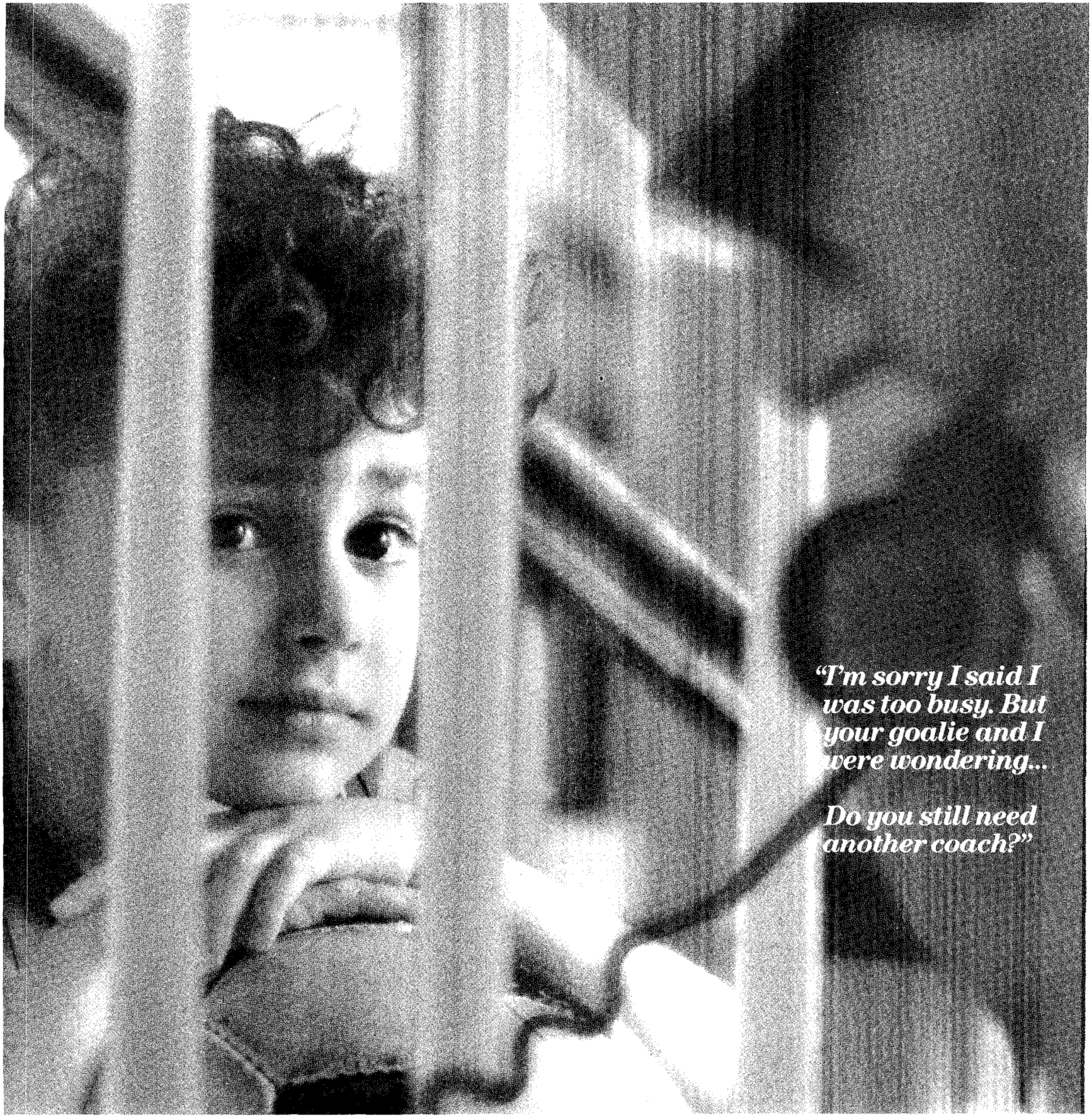
But Ross claims he is furious that Siegel denies having offered to sell Chris-Craft's stock for $1.5 billion. As a result, Ross maintains, Warner will make no further offer. "WCI is just not interested in acquiring his shares at any price," Ross says. "I just don't want to negotiate with anyone who will lie like that."

Siegel's only remaining option is to entice a third investor into making a bid for the entire company, as he did with Paramount and Fox. With those two studios, as well as Columbia, all controlled by larger parents, and with Universal dominated by Wasserman, Disney under the protection of Sid Bass, and MGM/UA controlled by Kirk Kerkorian, Warner is the last major movie company where some sort of takeover play is possible. Analysts place the liquidation value of the company at $55 a share, which means that, despite its recent stock rise (last week, it was trading at about $35 a share), it is still vulnerable to the predations of a raider.

To forestall that very thing, Ross has stepped up a public-relations campaign aimed at showing potential bidders that the company he created would not survive without him. Because of the strength of his personal relationships, the line goes, stars like Streisand and Eastwood would refuse to make movies at Warner if Ross were forced out. That, however, may not be the case.

"Steve Ross is a tremendous asset," says Robert Evans, the producer. "People do come to him. But no one would leave Warner [if he were forced out]." And one major producer who asked not to be identified says, "He has built great loyalties, but a lot of these relationships are with older people. Streisand and Eastwood are not such big stars anymore. Younger people like Tom Cruise and Eddie Murphy are the stars of today. Ross doesn't have the same sort of relationships with them."

Still, the company is enormously successful. The continued popularity of Warner artists like Madonna and U2 and the astounding demand for compact discs are driving the record division to ever greater profits. The film division is poised for a strong summer with Stanley Kubrick's *Full Metal Jacket* and the Steven Spielberg–produced *Innerspace,* in addition to *The Witches of Eastwick.* And Warner's heavy investment in cable is finally paying off. So Herb Siegel may decide that the best thing to do is just sit back and watch the value of his shares increase. After all, that may have been the point of the Warner war all along.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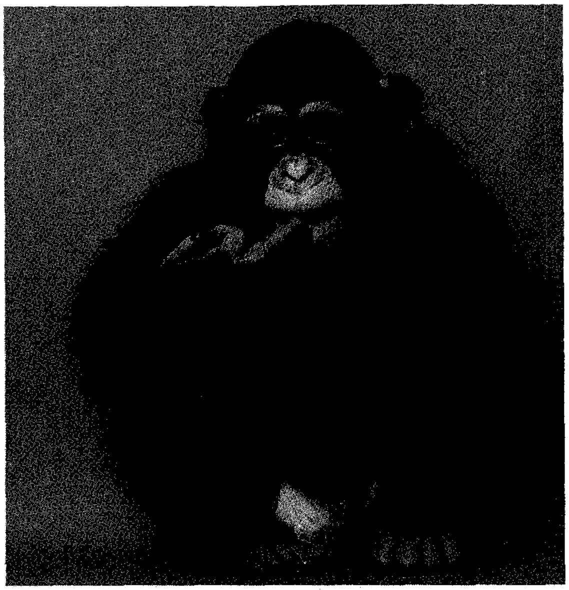
HEART TO HEART

CAN A CHIMP TRANSPLANT SAVE HUMAN LIFE?

BY NICK TAYLOR



THE DONOR: *Man's closest relative helps open a new frontier.*

Joseph Rizzo has prayed for an accident to kill a healthy young person of his size and blood type so that Rizzo might have the heart. The 60-year-old Long Island jeweler is dying, and he and his family are desperate. He has spent a year on the heart-transplant list at the Columbia-Presbyterian Medical Center in Manhattan. But time is running out, and the day may soon come when the heart surgeons approach Rizzo with a radical proposition: Would he consider prolonging his life with the heart of a chimpanzee?

"I don't want it," the heavy, balding Rizzo said, gasping for breath as he sat in the center's Vanderbilt Clinic waiting for a checkup. He was thinking about the question for the first time. "I don't want any chimpanzee. I'd rather expire. If I can't get the real thing now, let me go."

His companions in the room—four men, a woman, and a bubbly infant in a stroller—looked on from behind their pastel-colored surgical masks, worn to ward off infection. They had already received new hearts. Their vitality spoke volumes about the success of transplants in cheating heart disease, the leading cause of death in the United States. But there is not enough of "the real thing," as Rizzo put it, to go around.

And so the transplant surgeons at Columbia-Presbyterian are prepared to implant the heart of a chimpanzee into a human chest, Rizzo's or another's. The heart would be placed beside a failing human heart and, the doctors hope, serve as a "bridge" to sustain life until a human donor can be found.

The university and hospital are still pondering the dizzying array of issues—questions of animal rights and patient consent, for example—that the plan raises. But upward of $1 million has already gone into preparatory research, one review committee has given its approval, and the National Institutes of Health has agreed to back the program with a $3.36-million grant. It seems likely that final approval will be given and that such an operation will take place before the end of 1987.

When it does, the hospital and university expect a storm of protest, publicity, and controversy. When "Baby Fae" was given a baboon heart at an obscure hospital in Loma Linda, California, animal-rights advocates marched with STOP THE MADNESS signs. Leonard Bailey, who perfomed that transplant, says he still gets hate mail. Bioethics experts are split on the question, some asserting the primacy of human life and others calling it unfair to animals.

Then there are questions that even the surgeons on the transplant team have not satisfactorily resolved. A chimpanzee will be the donor because it is man's closest relative. Humans and chimpanzees share 99 percent of genetic material, including blood and tissue groups and certain immune-system characteristics. Chimpanzee kidneys already have

Photograph by Rick Maiman/Sygma.

worked for extended periods in human recipients. But chimpanzees are an endangered species, as well as beloved creatures. For precisely these reasons, one quails at the thought of using them. Craig Smith, one of the surgeons who will perform the operation, says, "I'm wondering whether we won't find it harder than we think."

Columbia-Presbyterian is embarking on this slippery slope because of an inexorable numbers game. This year the cardiac-transplantation unit, headed by surgeon Eric Rose, has been putting healthy human hearts—"harvested" from victims of fatal head injuries—in patients at the rate of more than one a week, up from 36 in all of 1986. Heart transplants are up, but so is the number of people who need them. The American Council on Transplantation says 1,368 heart transplants were performed last year in the United States. A study by the Battelle Institute of Seattle, Washington, suggests as many as 15,000 could have benefited from the operation. The shortage of hearts has left people like Joseph Rizzo wanting. Although, at Presbyterian Hospital this year, the ratio has improved, with five waiting-list deaths and 34 transplants through late June, nearly a third of the patients who need transplants die before a heart is found. "The risk of waiting for the operation exceeds the risk of having it," says Keith Reemtsma, Columbia-Presbyterian's chief of surgery.

If the chimpanzee heart can reduce that risk, Reemtsma believes it will signal an extension of what he calls "the golden age of surgery" that began with open-heart surgery and transplants. He can see a vindication of his life's work, and anticipates the day when chimpanzees or other primates may be bred to make up for the shortage of human donors. But even he is not sure whether he is standing at the edge of a "frontier or an abyss."

REEMTSMA MAY NOT BE known outside the medical world, but within Columbia's College of Physicians and Surgeons he is said to fit the mold for "Hawkeye" Pierce, the wisecracking Korean War field surgeon in *M*A*S*H*. Author and retired surgeon Richard Hornberger had himself in mind when he crafted Hawkeye, but Reemtsma shares some of his characteristics. He arrived in Korea in 1952, fresh from the University of Pennsylvania and Columbia medical schools, with a footlocker full of scotch. He served in Inchon and Pusan and in the surgery tents of the First Marine Division. The sound of evacuation helicopters returning from the front remains with him.

"When those helicopters came in, in the opening scene, I thought, 'My God, that's me right there,' " he says. "The operating-room scenes, the football game in Tokyo, I was there. When I saw that movie, I thought it was a documentary of my life." Reemtsma says that, like Hawkeye, he also mixes a good martini.

Among the pioneers of transplantation, names like Barnard, Shumway, and DeBakey come to mind, but not Reemtsma. He is, however, an authentic trailblazer whose chimpanzee-to-human kidney transplants at Tulane in 1963 remain a benchmark of cross-species transplantation.

"I picked a window in history when it was ethically acceptable to do this," he says. "No one had had any success in [human] cadaveric grafts, and nobody had dialysis. The patients, if they didn't have a brother or sister to donate a kidney, had nothing."

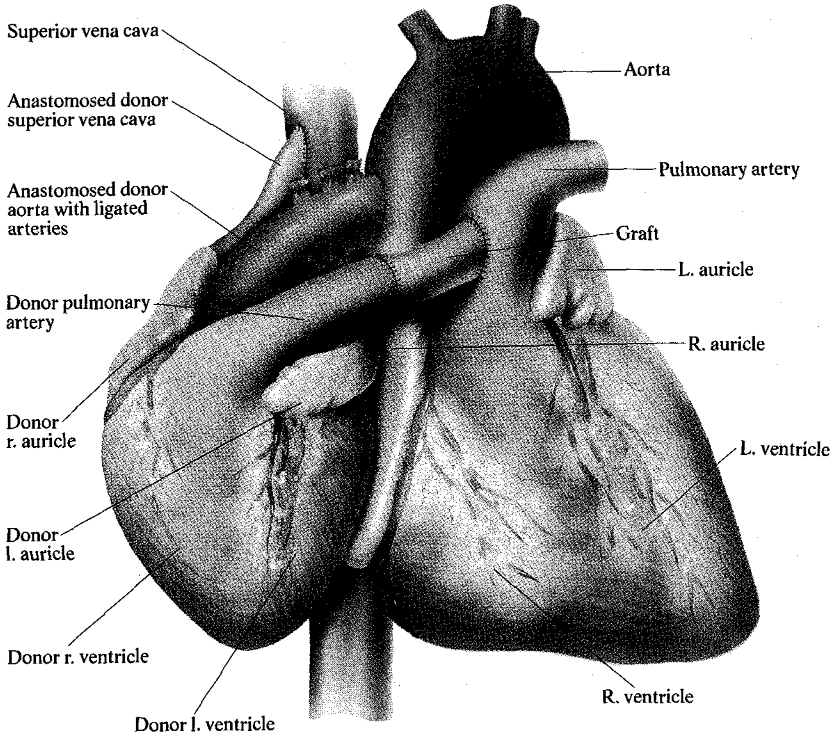
Reemtsma transplanted chimpanzee kidneys into six humans in 1963 and 1964. The longest-surviving patient lived nine months. She died not of kidney failure but of infection, which may have been a side effect of crude anti-rejection therapy.

Chronic dialysis and the success of kidney transplants from human accident victims ended Reemtsma's experiments in 1965. But that early success supported his belief that organs of one species can support life in another for long periods.

IN 1966, REEMTSMA MOVED FROM Tulane to head the University of Utah School of Medicine's department of surgery. There, he began the artificial-heart program that led to a more publicized experiment, the implantation of the Jarvik-7 artificial heart in retired dentist Barney Clark in December 1982. Clark's death helped convince Reemtsma that primate hearts are potentially better replacements in humans than the mechanical variety.

By that time, Reemtsma had left Salt Lake City and returned to New York and Columbia, where he had received his surgical training, to head the department of surgery. Here, at the medical center, on 168th Street, Reemtsma began building an organ-transplantation program. He added chronic dialysis, began a program of research in immunology, and then started transplanting kidneys. In 1977, Reemtsma led the team of surgeons that performed Columbia-Presbyterian's first heart transplant.

By 1981, the operation was becoming relatively frequent, if not routine. Eight of the country's 62 heart transplants were performed at Presbyterian. In 1983, the selective anti-rejection drug cyclosporine was approved by the Food and Drug Administration. Cyclosporine brought an end to the "shotgun" treatment of rejection—massive doses of steroids—which weakened the recipient's immune sys-



THE TRANSPLANT: A CHIMPANZEE'S HEART (LOOKING MUCH LIKE THE HUMAN ONE SHOWN ON THE LEFT) WILL BE "PIGGYBACKED" ONTO THE RECIPIENT'S HEART.

Illustration by M. Herman. Courtesy of the American Journal of Nursing.

RISKY BUSINESS: *Dr. Keith Reemtsma knew that a chimp's kidneys would work for months in a human. But there was no guarantee that what worked with kidneys would necessarily work with the heart.*

tem, making him prey to opportunistic infections, much the way AIDS does. The number of transplants has risen nearly tenfold since then. The operation was performed at 91 hospitals in 1986, up from 37 in 1984, and is now often covered by Blue Cross and Blue Shield.

All along, Reemtsma was convinced that the next step was to place a chimpanzee heart in a human. The people he hired would come to believe it, too.

ERIC ROSE WAS JUST 31 WHEN Reemtsma appointed him to head Columbia-Presbyterian's heart-transplant service in 1982. Craig Smith was 33 and a sixth-year resident in surgery. Rose did not have transplantation in mind when he started working with Reemtsma. But, as he puts it, "Keith is a visionary individual." Reemtsma sent Rose off to the famous Stanford transplant program and told him to "be a sponge" and return to make Columbia-Presbyterian a leader in heart transplantation.

Smith, however, began performing a growing share of the hospital's heart transplants. Starting with 9 in 1983, he performed 29 of the hospital's 36 in 1986, and 19 in the first five months of 1987, but he no longer keeps count. "I don't know, 70, 80, 90," he says. "It was surprising how quickly I lost track. It kind of gets under your skin and takes on a life of its own."

Both Smith and Rose now share Reemtsma's vision. "The quintessential problem in heart transplantation for the future is donors. You've got to think beyond human donors," says Rose.

For a surgeon, the lure of heart transplantation is partly its pure excitement. The timing is as unpredictable as the violent tragedies—mostly traffic accidents and gunshot wounds—that provide the donors. Rose compares it to being a fireman.

Eighty percent of the low-risk patients who have received hearts at Columbia-Presbyterian have survived four years or longer. Even a majority (about 60 percent) of high-risk patients—people with diabetes or an ulcer, or whose lungs have been weakened by prolonged heart disease—live for a year or more after a heart transplant. "These are people who would otherwise be dead within a year," says Rose.

The best way to lose a patient, then, is never to enter the operating room. The New York Regional Transplant Program maintains ties with emergency rooms and trauma centers in metropolitan New York. The aim is to increase organ and tissue donations, now required by state law to be sought from a donor's family. But nearly half the families, many simply distraught and others ignorant of the need, turn down the requests. Faye Davis, the Regional Transplant Program's executive director, wants to raise the donation rate to 80 percent, the national average.

But, she says, "no matter what we do, there won't ever be enough."

Rose and his colleagues considered mechanical hearts. Robert Jarvik, inventor of the Jarvik-7, made a sales call to Rose's office. By then the Jarvik heart had proved a mixed blessing. Though it kept patients alive—William J. Schroeder, who followed Clark, lived for twenty months—it caused increased clotting and strokes. Its external machinery was cumbersome and wheezy—like a massive vacuum cleaner tethered to a patient. Rose saw the Jarvik as a "bridge," but nothing more.

"Our view is that it's a bridge to nowhere," says Rose. "If there are no more donors at the end of the rainbow, a bridge becomes irrelevant." The primate heart seemed to offer possibilities both as a bridge and, if the problem of rejection could be overcome, a permanent replacement.

SERIOUS GROUNDWORK BEGAN in the fall of 1984. Reemtsma knew that a chimpanzee's kidneys would work for months in a human. But there was no guarantee that what had worked with kidneys would work with the heart. Only three primate-to-human heart transplants had ever been done; one patient lived for three and a half days, but the others died within hours. All were done before the advent of cyclosporine.

Rejection occurs in every transplant. The body's white blood cells sense the presence of a foreign organ and attack it, destroying the new organ's muscle cells. The ability of cyclosporine to tamp down that reaction without compromising the entire immune system has made human-to-human transplants viable. Crossing species barriers makes the reaction more severe. The wider the gap from one species to another, the more dangerous the reaction.

The Columbia-Presbyterian surgeons wanted to test a variety of modern immune-suppression drugs on animals closely related to man. They decided to transplant the hearts of cynomolgus monkeys into baboons. The evolutionary leap between the two is roughly the same as from chimpanzee to man. The doctors reasoned that the drugs that would help a baboon accept a monkey's heart might also help a human accept a chimpanzee's.

The series of primate transplants was barely under way when, on October 26, 1984, Bailey, at Loma Linda, replaced a dying baby's heart with the walnut-size heart of a ten-week-old baboon. When the news broke on that Sunday, Rose's wife brought him a copy of the New York *Times* and said, "Somebody beat you to it."

"Baby Fae" lived for just three weeks, but that didn't discourage doctors at Columbia-Presbyterian. For one thing, the baboon's blood type did not match the infant's, and matching blood types are common in successful transplantations.

Robert Michler, then a 27-year-old third-year surgical resident, did many of the early primate operations. He transplanted a monkey heart the size of a lime into a pocket under a muscle in a baboon's neck. The heart was tied into the baboon's bloodstream, but it would not have to do the work of keeping the larger animal alive. It could be seen and felt under the skin, and so could be checked without additional surgery, and the eventual "death" of this heart would not harm the baboon. Later, the surgeons would transplant monkey hearts into the "working" position in baboons in place of their own hearts.

In a series of six control transplants with no immune suppression, the hearts lived for about a week.

Michler, tall and soft-spoken, kept detailed notes on lined, three-holed paper in a series of blue plastic ring binders. He wrote in a succinct, leftward-leaning script as he recorded the results of the operations and his daily checks on the animals.

On January 28, 1985, Michler implanted a monkey's heart into the right side of the neck of baboon No. 408/14. The animal received doses of cyclosporine and Depo-Medrol, a steroid, in an anti-rejection regimen much like that given human transplant recipients. Michler wrote, "Recipient operation performed smoothly. No postop bleeding."

The next day, he noted that the animal was "very active and alert."

Nine days after the operation—"POD 9," in Michler's shorthand—he observed "good, strong visible pulsations of the heart."

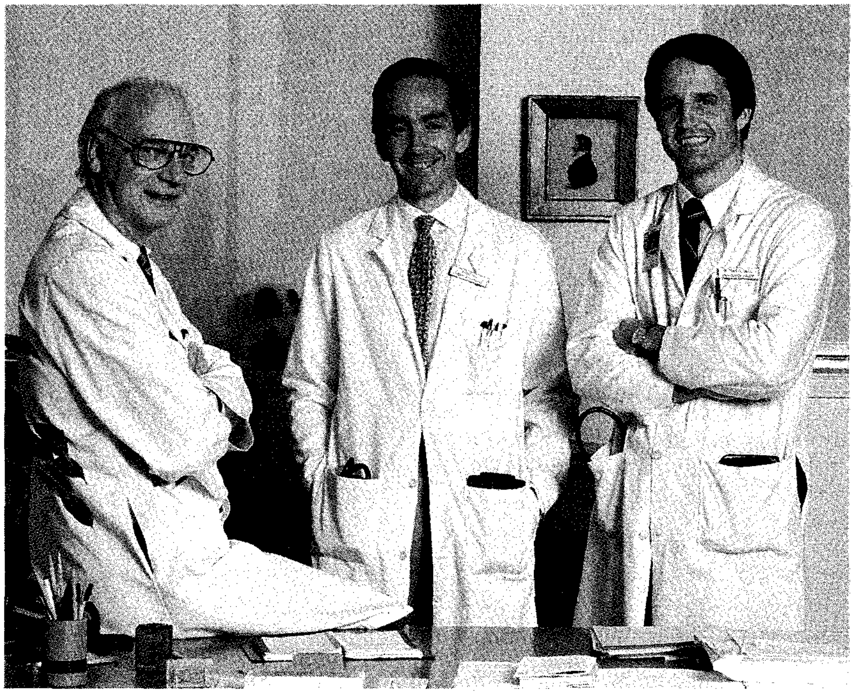
On POD 30, February 27, Michler let his feelings show: "Hurray! 1 mos. and a very strong palpable and visibly beating heart." He also observed that 408/14 "seems to be getting more friendly." The baboon showed "no infection" and was "eating well."

On POD 60, March 29: "Palpable heart. Animal looks well."

On POD 80, April 18, bad news greeted Michler. He wrote, "Very difficult to feel heart." He performed an electrocardiogram, and found the heart to be beating weakly. The next day, it had stopped. "Heart not palpable," he wrote.

But the surgeons now had reason to believe that drugs used to fight rejection in human-heart transplants would work in cross-species transplants. The results were borne out in ten other baboons.

Those were heady days in the detached and objective world of science. Michler would exchange knowing glances with Rose and Reemtsma when they encountered one another in the hospital corridors. "I would smile, and they would smile," he says. "I can remember feeling excitement."



TEAMWORK: *Columbia-Presbyterian's Keith Reemtsma with Eric Rose and Craig Smith.*

Later results proved less heartening. When the monkeys' hearts were placed in the working position, survival periods in the control group, without immune suppression, actually increased. The first baboon given a working monkey heart lived sixteen days. "We thought this was incredible, the answer of the century," says Craig Smith. "But it's turned out not to be." Only four of the eleven immune-suppressed baboons outlived the controls. One, however, lived for 50 days.

All along, the researchers fought against becoming too involved with the baboons. They purposely declined to name the animals. Smith, recalling how they were rooting for the first baboon with the working monkey heart, says, "We all got very attached to that animal. There are pictures of Rob Michler holding her. That monkey got so attached to Rob she'd sit in his lap and groom him. It was tough to know that she was a control and she was scheduled to die."

In a human patient, rejection would be treated. In the baboon experiments, where the emphasis was on the initial immune suppression, it was not. On the morning Michler found the baboon listless, with no interest in eating or drinking, he recognized the signs of rejection and injected an instantly fatal potassium solution to end its life.

The disappointing results of the working-heart transplants nonetheless left Rose determined to move ahead. "We haven't got the magic bullet here for xenotransplantation," he says, using the medical argot for a cross-species transplant. "But thank God all medical research is not always done by the numbers. There's got to be creativity as well as hunches in interpreting the data. Sometimes those hunches turn out to be exactly wrong. But the only way to find out is to follow up. And that is where we stand now with the notion of a human trial."

ROSE HAS BEEN CHIMPANZEE shopping in preparation. Chimps are scarce and expensive. Only 2,400 exist in the United States, and half are in research laboratories. Importing endangered species is against the law, so they must be bred at a handful of primate-research facilities around the country, such as the Southwest Foundation for Biomedical Research in San Antonio. A national breeding program produces about 100 baby chimps a year. The value of chimps in medical research in such areas as AIDS and hepatitis makes primatologists reluctant to see them used as heart donors.

Jan Moor-Jankowski, director of the Laboratory for Experimental Medicine and Surgery in Primates, in Orange County, says it costs about $30,000 to raise a chimp to two years of age at his facility. He says he could not give up chimps as heart donors without some national policy favoring such use. But LEMSIP (the laboratory's acronym) already has agreed to provide ABO blood-group typing of the donor chimps, so they may be matched to human recipients. It also could provide a place to house the animals until they are needed at Columbia-Presbyterian.

THE CHAIN of events leading to the operation will begin with a patient for whom a human heart cannot be found and who is out of options. Rose describes the likely patient as one "who is on all the medications that we have to offer, probably on an intra-aortic balloon pump, and who shows continued deterioration despite all this."

Long before the patient reaches a critical stage, he will have consented to the operation. Reemtsma wants to be sure the patient, as well as his family, "understands what's going on and accepts the risk."

That is one reason the patient is not likely to be a baby or a young child. The other is the potential for suffering. "There can be one of three outcomes to a heart procedure," says Rose. "One is you do great. Two is that you die early, with a limited amount of suffering. The third, and the worst, is to live for months with constant complications and die a difficult death. Inflicting that on a newborn, or a child, I find very difficult."

Although no patient has been approached, Rose anticipates that some patients, like Joseph Rizzo, will greet the idea with reluctance, and some will turn the operation down. "We have no plans for twisting their arms," he says. But he points out that patients were reluctant to receive human hearts before the operation became more or less routine.

Before the surgery begins, doctors will

Photograph by J.P. Laffont/Sygma.

A DELICATE BALANCE: *"To sacrifice an endangered species to save an endangered individual," says Humane Society scientific director Michael Fox, "is a wrong relationship with the whole of creation."*

inject the recipient with cyclosporine and steroids so the immune-suppressive drugs will be in his bloodstream and ready to go to work when the new heart is implanted. As surgery begins, donor and recipient operations must be closely coordinated.

SURGEONS WILL REMOVE THE chimpanzee's heart in a laboratory operating room. The animal will be anesthetized. The chest will be opened and the heart cut free and stopped with a cold high-potassium solution poured into a catheter inserted in the aorta. The heart will be immersed and kept cool, about 40 degrees Fahrenheit, in a saline solution on its trip to the operating room.

Three surgeons, two profusionists (to run the heart-lung machine), two anesthesiologists, two scrub nurses, and a physician's assistant will be waiting. The patient's chest should be open, split practically from neck to navel to the accompaniment of rock music. Rose likes rock to open and close—"It speeds people up. You need it"—but prefers classical for the precision work of grafting the heart in place. Wisecracks fly back and forth during a normal heart-transplant procedure, typical of doctors who dare to hold life in their hands, but Rose suspects the chimp heart will be implanted with a seriousness befitting scientists who aren't sure what will happen next.

The operation will differ from the routine in one other major respect. The recipient's heart will not be removed. Instead, the new heart will be nestled to its right and connected, aorta to aorta, pulmonary artery to pulmonary artery, with polypropylene monofilament, which is like fishing line. The two hearts would be indistinguishable if one were not diseased, but the chimpanzee heart will be the redder and more vital of the two.

The chimp heart may start beating on its own. If not, the paddles of an electric defibrillator will be placed against the heart to shock it into life. A beating heart will signal that the worst case—hyperacute rejection, in which the heart simply does not start—has not occurred. Once it starts, Rose expects the new heart to take over from the old; both hearts will beat, but the chimp heart will assume the burden of pumping blood through the recipient's body.

At that point—some five hours after it began, if all goes well—the chest will be closed and the surgery, the battle, will be over. But the war to control the body's effort to reject the heart will have only just started. That war, Rose says, could produce discoveries in immunology "that go far beyond the individual transplant."

REEMTSMA'S GREATEST FEAR is that sensational news coverage and the outcry of animal-rights advocates will jeopardize the program.

"Jesus Christ, taking hearts out of apes and putting them in little children or something. I mean, you couldn't ask for anything more lurid than that. This is the *National Enquirer,* front-page stuff," he says.

But the questions raised by chimpanzee-to-human transplants go beyond screaming headlines and the one-note cries of anti-vivisectionists, who believe all animal research should be banned. Cruelty is not the issue, for the donor chimps will be dispatched far more humanely than animals that are the subjects of ongoing drug, cosmetics, and psychological-distress tests. Michael W. Fox, the scientific director of the Humane Society of the United States, calls it a question of the "sanctity of being."

"To sacrifice an endangered species to save an endangered individual is a wrong relationship with the whole of creation," says Fox. "This attitude of [human] superiority is laying waste the animal world."

Murry J. Cohen is a New York psychiatrist who serves on the board of the Medical Research Modernization Committee, an offshoot of Friends of Animals, which reviews animal experiments on an ad hoc basis. "It is not axiomatic that it's worth killing a baboon to save a child," he says. "We're not talking about a paramecium. A baboon and gorillas and chimpanzees and orangutans are very close to us. They're biological cousins, and there is an argument against using them."

Bonnie Steinbock, a self-described animal-rights moderate who teaches philosophy at the State University of New York at Albany, finds "chilling" the prospect of raising baboons or chimps to be harvested.

Arthur L. Caplan, director of the Center for Biomedical Ethics at the University of Minnesota, predicts a "storm of controversy" if that day comes, and foresees animal farms heavily fortified against raids by animal-rights militants.

Indeed, on November 5, 1985, four members of the Human/Animal Liberation Front, a now-defunct campus organization at Columbia, went to the animal-research laboratories at the medical center and began taking pictures before they were evicted. "Security up there now is pretty damn tight," says Rose.

David Rothman is one expert in medical ethics who believes that "we have the moral right to rescue humans by the use of nonhuman hearts." Rothman heads the medical college's Center for the Study of Society and Medicine. He meets with the heart-transplant team on ethical issues. Rothman's opinion is important, since he is also a member of Columbia-Presbyterian's Institutional Review Board, which will act this month on Rose's protocols. He has served on a subcommittee of the board that supports doing the operations for scientific reasons.

IN MID-JULY, THE IRB WILL DECIDE IF the experiment is sound in principle. Columbia's Institutional Animal Care and Use Committee must approve plans for care of the chimpanzees and reconcile their status as an endangered species. Hospital president Thomas Q. Morris and medical-school dean Henrik Bendixen will take up legal and administrative questions.

Finally, the twelve-member IRB will consider such questions as how consent will be obtained, how the experiments will be monitored, and how the decision will be made to proceed with the operation. "What happens," board chairman Norman Kahn asks, "if they put in a chimpanzee heart and four days later a human heart becomes available? At this point, they have a bridge arrangement that is not a study of long-term survival with a chimpanzee heart."

Reemtsma, meanwhile, ponders the dilemma he has helped create. Tall and stooped, bespectacled and white-haired at 61, he slumps on a sofa in his bright, fourteenth-floor office with its view across Manhattan and its statuette of two brass-faced chimpanzees on the shelves beside his desk. "It's a real question. Should you use a higher nonhuman primate to save a human life?" he asks.

"When you look to the future and wonder if a hundred years from now people will be going down to the emergency room and harvesting organs to put into other people, I think it at least deserves a look." ■

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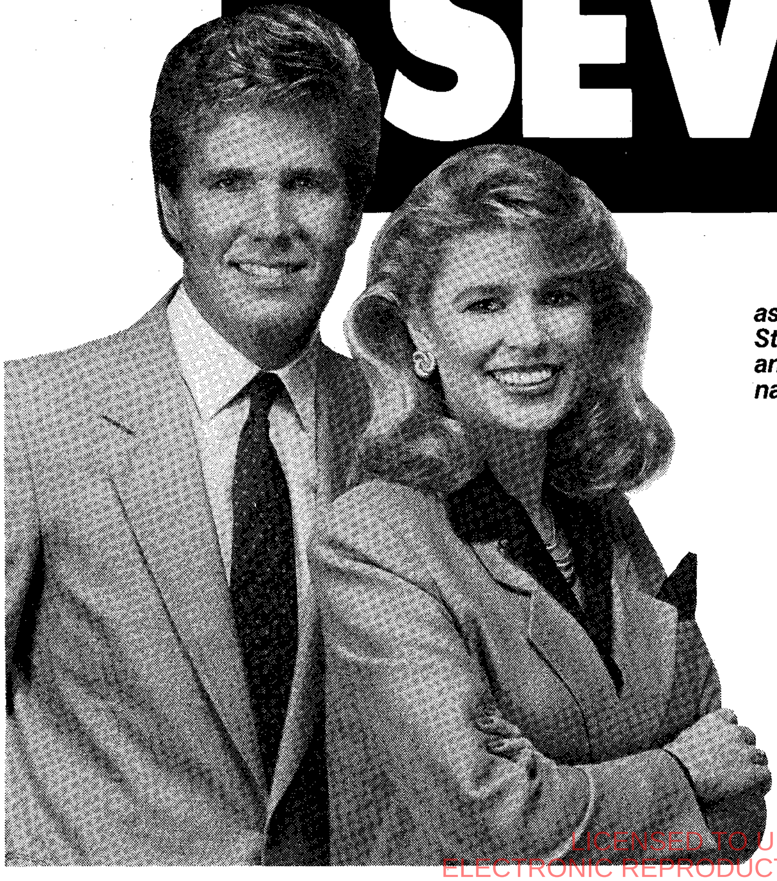

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FOOD NEWS

SIGN OF THE DOVE

COLD EGGPLANT, exotically seasoned, has long been a favorite dish in hot climates from the Middle East to the south of France. Closer to home, the Sign of the Dove has the most elegant version yet: chef Andy D'Amico's colorful terrine, pungent with sun-dried tomatoes. Served with a salad and cheese, it makes a dazzling summer luncheon.

For D'Amico, the dish is pure delight. "I come from the eggplant-parmigiana era," he says, "so this is much more interesting."

—BARBARA COSTIKYAN

ANDY D'AMICO'S EGGPLANT TERRINE

½	**cup oil-packed sun-dried tomatoes, drained and patted dry**
1	**bunch basil**
2	**cups chicken stock**
⅞	**cup olive oil**
1	**pound shiitake mushrooms, stems removed, chopped**
6	**shallots and 1 garlic clove, chopped together**
Salt and pepper to taste	
4	**large red bell peppers, roasted, peeled, and seeded**
3	**medium eggplants, peeled and sliced lengthwise ⅛ inch thick**

Purée tomatoes with basil leaves and ⅓ cup stock; set aside. Heat 6 tablespoons oil in a pan, and sauté mushrooms in small batches until crisp; drain on paper towels. Sauté shallot mixture until transparent; drain. Return mushrooms and shallots to pan, add remaining stock, and cook over high heat until liquid evaporates. Purée, season, and set aside.

Cut each pepper into 4 segments; pound flat between layers of plastic wrap. Preheat oven to 350 degrees. Square off eggplant slices to fit a 1-quart loaf pan, and place on a Teflon sheet. Season, and brush with remaining oil. Bake until evenly browned, 20 to 25 minutes.

Oil pan. Build terrine: Arrange 3 layers of eggplant (2 to 3 slices each), then a layer of red peppers (4 pieces), spreading alternate layers thinly with either mushroom or tomato mixture. Repeat until all ingredients are used up, ending with eggplant. Cover terrine with foil, place in a hot-water bath, and bake for 1 hour and 15 minutes; let cool.

Place a weight on foil top, and refrigerate for 12 hours. Unmold, and slice with an electric knife. Serves 6.

STYLIST: GILLIAN DUFFY

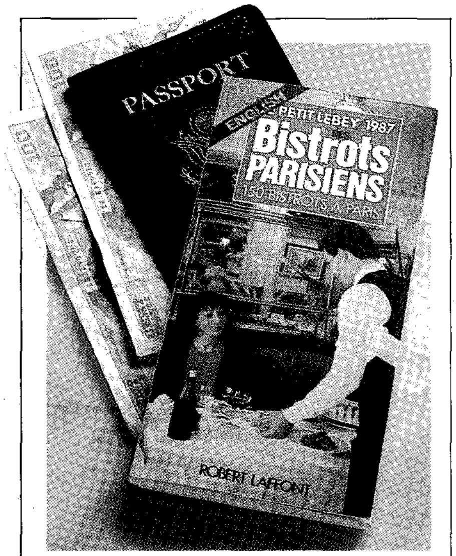
Illustration by Nina Duran. Plates and glass, Bergdorf Goodman; fork, Barneys New York.

PHOTOGRAPH BY RITA MAAS

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



Master of Paris

For a while it looked as though the simple, old-fashioned Parisian bistro might vanish in a torrent of snow peas and kiwi—but today, *grand-mère*'s cooking is riding a revival, feeding savvy mouths longing for some simple oeufs à la mayonnaise, a homey skirt steak, or an honest lamb stew. Never have we needed this little book more, as the dollar remains low and the tab for fancy French food rises to the stratosphere. So be grateful to writer Claude Lebey for sniffing out the best of the bistros—ranking the ultimate blood sausage, calf's head, pot-au-feu, and caramel custard—and sending this pocket guide to us in English. **—Gael Greene**

LE PETIT LEBEY/1987 DES BISTROTS PARISIENS/*Robert Laffont*
$9.95/The Traveller's Bookstore
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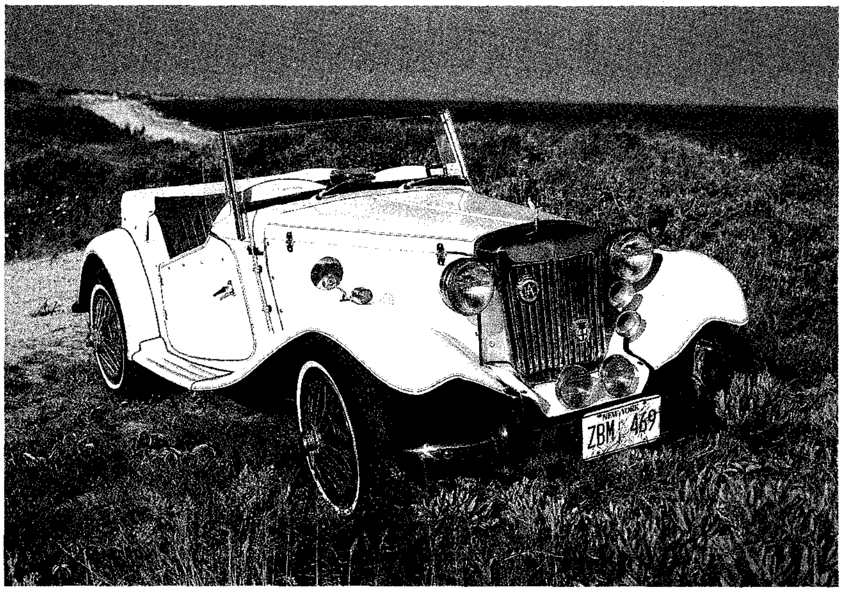
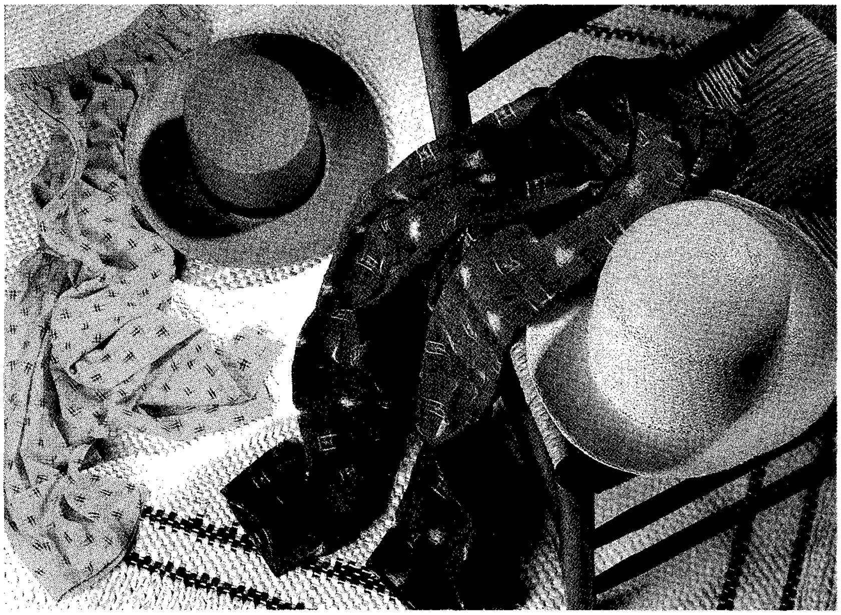


Wheeling in the Years

During the twenties and thirties, New Yorkers loaded themselves, their offspring, and piles of luggage into Fords and Chevys and motored out toward the Hamptons on the old Motor Parkway. The Parkway is gone, but thanks to auto buff Julia Jorgensen, New Yorkers in the Hamptons can rent motorized relics from the past. Jorgensen opened Classic Convertibles three years ago with a fleet of flashy sixties tail-fin convertibles. Now she's added a "Roaring Twenties" Chevy and an MG TD sports car. The Chevy, completely restored, has a new engine and an automatic transmission. The standard-transmission MG—a re-created 1952 model—only *looks* old (MG is $85 a day; Chevy, $125).
CLASSIC CONVERTIBLES, LTD./*516-324-1018*



Summer Covers

Weary of the battle between the long and the short of it? Forget about skirts, then, and take comfort in cool cotton slacks. Handwoven in India in dozens of traditional patterns, these easy-fitting elasticized-waist pants ($65) will see you through the dog days. To wear with them: Panama-straw hats (from $18 to $28).
SMITTY'S/*184 West 4th Street/929-6892*

Photographs: top, Brian Davis; left, Bret Wills; bottom, Rita Maas.

Art/Kay Larson

CHEZ DOMINIQUE

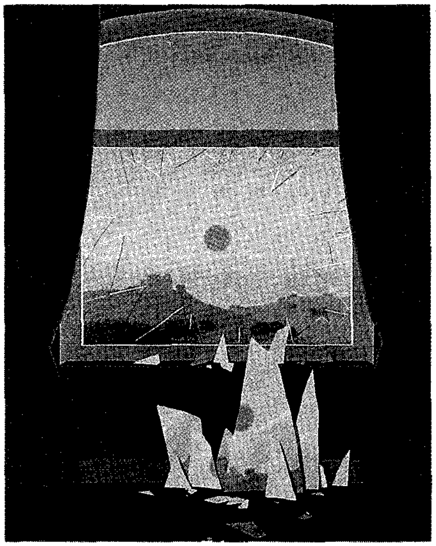
"...The effect of the Menil Collection is rather like turning a corner into the suburbs where the Stepford Wives live..."

HOUSTON—PERHAPS BECAUSE I DIDN'T join the hordes for the long first weekend of parties, my view of Dominique de Menil's new museum is not quite so tinged with champagne. The effusions that greeted the opening were so universally buoyant, they seemed about to waft away in the overheated air. They were also curiously out of keeping with the scale of this low, block-long building, wrapped in its severe skirt of dove-gray clapboard and topped by a white lacery of draped sun baffles.

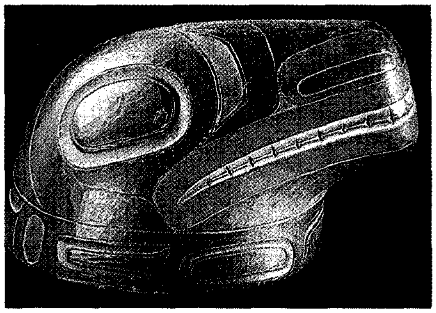
The decorous mood (created by Italian architect Renzo Piano, the perpetrator of Beaubourg, at the request of Mrs. de Menil) is enforced both inside and out. De Menil money bought all the little bungalows that face the museum from across the street, and Dominique ordered them painted the same Calvinist gray. The effect is rather like turning a corner into the suburbs where the Stepford Wives live. Everything appears almost normal; then why does it seem as if some alien force is controlling the life of the block?

The **Menil Collection** has generated so much excitement because it is the first public presentation of one of the monumental private collections. Dominique and her husband, John (who died in 1973), began buying art in earnest in 1941, when the war forced them to move the family oil-equipment business from Paris to the New World. As Catholic intellectual-militants, they recognized the equivalence of spirituality, art, and social responsibility, and passed their convictions on to their five children, some of whom have become, in varying degrees, major movers in the art life of New York. Christophe has worked with Robert Wilson and financed the riskier side of experimental theater. Philippa's money founded Dia, the tax-exempt (and now financially troubled) organization that has idealistically supported artists such as John Chamberlain and the litigious Donald Judd in blissful retreat from marketplace economics.

The de Menils have built up quite a bank account in the doing-good department, and the press has been dutifully grateful. In addition, Dominique's collection is both vast (the new museum can hold just 5 percent of it) and impressive, including sizable amounts of Northwest-coast, Oceanic, and African art and antiquities, a bit of medieval and Byzantine, some colonial art from the Americas, and a lot of Surrealism. But impressiveness isn't the whole story. In New York, we are conditioned to an overabundance of important art. Within the ebb and flow of great museum collections it is hard to single out the contributions of individuals. The Menil museum is wholly the product of a single-minded taste. The Houston Museum of Fine Arts would have been gratifyingly richer had the Menil Collection ended up there, but it was not to be. In the late sixties, local politics intervened. Although Dominique sits on the board of the HMFA, and its current director describes their relationship as "friendly," she has opted for the traditional, if rarely realized, goal of the collector—to keep the work together and isolated from everything else.



CLEAR CUT: *Magritte's* Le soir qui tombe.



TRIBAL RIGHT: *Alaskan headdress.*

The Menil is thus a test case in the private enterprise of museum-making. Dominique's personal stamp is everywhere, from the bathwater ring of gray houses in the neighborhood to the interior décor, which is glaring white-on-white, broken here and there by skylights, floor-to-ceiling plate glass, and a small interior garden—an effect very much like an overlit living room. (The brilliant pallor of the walls tends to wash out subtle tonalities, especially in medieval and non-Western art, turning pictures to mud.) Not even the de Menil family fortune is large enough to create the encyclopedic scope characteristic of a typical moderate-size public museum. The emphasis of the collection, as installed by director Walter Hopps, is instead on small, singular objects of isolated eloquence, inevitably pitted against one another: a seventeenth-century crowd scene, *The Resurrection* (in tempera and gold leaf on wood), from the Soviet Union near a pair of Coptic fabric fragments from fifth-century Egypt across the hall from a Tlingit wooden comb carved with the figure of a bear munching on the heels of a man.

It's important to say what this museum is not, so that it may be better admired for what it is. Though there are exceptionally beautiful individual pieces, it's not a museum that can afford much concern with history. Without a historical context, objects seem yanked, even more than usual, from their cultural roots and forced to bear an unwarranted burden. The emphasis therefore lands on the exquisite, precious, emphatically visual single piece of art. The press handouts brag about this disregard for history or context, much the way a man with a wooden leg might congratulate himself on his uniqueness. In the book devoted to the museum's collections, the deficiency is turned into a strength by the expedient of having more than twenty separate essays on individual works. I find it truly a deficiency, definitely wrenching, and, in its effect on the art, painfully coy.

Only in the rooms set aside for Surrealism (a portrait of Dominique by Max

Photographs: Hickey & Robertson, Houston. Courtesy of the Menil Collection.

Ernst in 1934 was the first thing the couple bought) is there enough art to allow for immersion in a movement or a set of ideas. The Surrealism collection is also the single most significant section of the museum—it is well filled with work by Joseph Cornell, Magritte, Ernst, and so on, much of it purchased around the time it was made—and alone would justify the whole undertaking. Once you leave those rooms, however, and drift into the twentieth-century art at the other end of the museum, the patchwork process begins again. Works that have little but modernity in common are stitched together, crazy-quilt style: here a little mid-career Picasso and Braque, there a little more of Minimalists Brice Marden and David Novros, or perhaps southern fetishist Michael Tracy, the French artist Martial Raysse, or the de Menil perennials, Barnett Newman and Mark Rothko.

Dia has also sent a loan show, which fills a skylit room with Chamberlain's squashed-metal sculptures in far greater density than his reputation can withstand. Something of the noble self-indulgence that has plagued Dia can be seen as well in the Menil museum. It is a grand gift to the community, and one that will be valued; in fact, the community (in the form of several substantial contributors) has given part of the money. But the gift is on Dominique's terms—she is a collector who has the clout to make her own rules. The Menil Collection is very much like its architecture, which is initially self-effacing but, in its impact on the surrounding blocks, quite self-asserting. Like all solo enterprises, it leaves you wondering whether it can survive the personality of its maker. Although there is a Menil Foundation endowment for operating funds, and the foundation makes acquisitions, Dominique will continue to buy art whenever she sees fit. And after her death? Will the collection ever change? Or will it serve as a cenotaph for its collector? (1511 Branard Street, Houston. Also: *The Menil Collection;* Abrams; $49.50 hardbound.)

A RARE AND MARVELOUS BOOK CROSSED my desk and stopped there; now it goes with me everywhere. **A Humument,** with its odorous title so suggestive of elephants and humus, is British painter (and Dante translator) Tom Phillips's reworked version of a forgotten Victorian potboiler, *A Human Document,* bought for threepence in a furniture store over twenty years ago. By slicing five letters out of the stuffy title (borrowing a technique from William Burroughs) and applying the same economy to its 367 pages, Phillips cuts up prosaic prose into a kind of paper-doll poetry. The "razor" is his horde of pens, pencils, and paints, with which he covers most of each page, leaving a select few words, singly or in groups, isolated in white within a bed of color. From page 190, inside a green landscape on an ocean of stripes: "above us,/space, and/a ball of/milky light/—the book of/stars/vibrating."

Artists' books seldom dip a toe into literature. *A Humument* is a sly, subliminal, and unsettlingly beautiful duet of words and images. Words swim in space and time; made into concrete things, way stations in the eye's path, they gain an immeasurable lightness, an almost random glitter of meaning. This is not a conceptualist's dry riverbed. Phillips's affection for his project, and for the abstract loveliness of words, is felt on every page. At its first publication, in England in 1980, this palm-size volume made something of a splash, and it continues to deserve all the attention it can get. The first revised edition includes 49 reworked pages; enough revisions, Phillips promises, and *A Humument* will have completely shed its skin. I carry it around like a pocketful of psalms. Its promise: that somewhere within one's daily melodrama is a "book of/stars/vibrating." (Thames and Hudson; $19.95.)

A dramatic point of view.

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Movies/David Denby

DEATH TRAP

"...Can the sentiment of Stanley Kubrick's *Full Metal Jacket* be anything but mere attitude—death-enthralled chic?.."

IN A RUINED CITY, BENEATH GRAY SKIES dimmed by greasy black smoke, men die without reason or sense. Stanley Kubrick's Vietnam movie, **Full Metal Jacket,** is bleakly discomforting and remorseless—a punishing load of despair and incomprehension. There's no jungle here, no lush green, no swamp or rice paddy. Death is out in the open, just as it was in World War II, yet it has reclaimed none of its glory.

Young Marines make futile, quasi-absurdist remarks ("They took away our freedom and gave it to the gookers"; "I wanted to meet interesting, stimulating people from an ancient culture—and kill them"). Then the men get blown up by a booby-trapped doll or picked off by snipers. Plotless, and virtually characterless, *Full Metal Jacket* is about men drowning (as they keep saying) in "a world of shit."

It's not a political work, nor is it sympathetic to American or Vietnamese suffering. Which is hardly a surprise. From the evidence of Kubrick's later films, the soul of this hermit-filmmaker has turned cold as a winter graveyard. The chill wind whistling around the headstones could be heard throughout *2001, A Clockwork Orange, Barry Lyndon,* and *The Shining.*

No one in his right mind could mistake Kubrick for a humanist. In *Full Metal Jacket,* the writer-director seems to be trying for a black comedy of death. To use a phrase of Michael Herr's (from his classic book of Vietnam War reporting, *Dispatches*), Kubrick is death-enthralled. He mounts a gigantic production to demonstrate that in Vietnam death wipes out meaning. Or rather: The meaning of Vietnam is that it meant nothing. But can this be true? Can this sentiment be anything but attitude—death-enthralled chic?

Kubrick, Herr, and Gustav Hasford have adapted Hasford's posturing little novel, *The Short-Timers.* Structurally, the movie is bizarre, a failed experiment that makes one aware of how conventional other movies are—and of why those conventions are necessary. It begins with a stunning 45-minute prologue, a Marine-boot-camp sequence that is perhaps the most outrageous piece of filmmaking in Kubrick's entire career. At Parris Island, South Carolina, a bunch of recruits, their heads shaved, dressed only in skivvies, stand vulnerable before the blows and abuse of their drill instructor. He is their master: Their young bodies belong to him. There's an element of open eroticism in the DI's dominating assaults. He's the only one allowed to be a hard-on. They are "ladies," "queers," "maggots"; they are feminized, robotized, screwed. He says to them (in effect), "By submitting to me, you will become men." And they believe him.

This erect military madman—Gunnery Sergeant Hartman—is played by ex-Marine Lee Ermey, a mesmerizing nonactor who has thick eyebrows, bulging, unblinking eyes, and an iron voice. Ermey gives a rigid and clamorous performance, utterly without shading, that will stand as a kind of nutty classic. Ramrod straight, with a flat-brimmed Smokey the Bear hat that could razor your nose, Ermey's Sergeant Hartman is a violent and treacherous man with an astounding fluency in all the varieties of tirade. Do you dare laugh at him? No matter how the men respond, he throws their words back at them, crushing the recruits with the exultant din of his contempt. And unlike, say, Lou Gossett Jr. in *An Officer and a Gentleman,* Hartman isn't secretly benevolent. He brutalizes the men because he wants to turn out killers for the Marine Corps—and because he enjoys it. Happily malevolent, he's an inspired and profane ideologue of war, controlling his men, then releasing them to kill and die. In the end, he is not their protector and friend but their executioner.

DRESSED TO KILL: *Lee Ermey as Gunnery Sergeant Hartman.*

Hartman is unrelenting—the 45 minutes are one long, obscene harangue—and Kubrick supports the glaring tone of the DI's rage with harsh, bleached-out light and punishingly tight close-ups. The boot-camp episode, which could be an experimental filmmaker's riff on militarism as psychosis, is undeniably entertaining—so oddly single-minded and overconcentrated that it's hideously funny. But it's also morally repellent. Kubrick has at last achieved the image of complete control he was straining for in such earlier attempts as the reprogramming sequence in *A Clockwork Orange.* He's arrived at the desensitized heart of the twentieth century, the robot farm. But the tip-off that he doesn't really hate this mind-body rape, that he's digging it at some level, is the ugly way he photographs the victims.

Except for a couple of tiny, barely articulate exchanges, Kubrick won't allow the men to talk to one another, and he lets only two of them become individuals at all: the sweet-faced Joker (Matthew Modine), who shows some signs of independent intelligence, and the fat, ugly, and hapless recruit whom Hartman bullies and calls Gomer Pyle (Vincent D'Onofrio). As Hartman hounds Pyle without mercy, Kubrick uses the camera to destroy D'Onofrio. Flabby, shapeless, his eyes rolling back under a heavy brow, D'Onofrio, from our first glance at him, looks cretinous, and then, as he's tormented more and more, he turns into a horror-film psycho with curling lips—a weirdo. Pyle suffers; we laugh uneasily. In the end, when Pyle becomes the perfect product of Hartman's training—a moronic murderer who takes revenge—we're titillated rather than upset. Pyle is a sick joke; the whole gigantic sequence is a sick joke. And the joke doesn't seem worthy of the philosophical weight that is suspended from it.

A mood of nihilistic farce takes hold: *Full Metal Jacket* is a callous movie about callousness. I'm aware, of course, that it's not enough to say that Kubrick is a misanthrope and a nihilist, as if that alone settled the aesthetic issue. Nihilism can be a legitimate mode of art. Withdrawing from ordinary human feeling can deliver an artist into a stylized view of behavior that shocks and revives. That is the achievement of artists as diverse as Céline, Beckett, Buñuel, and Arbus; that is also the promise of Kubrick's temperament, and he delivered on that promise in *Dr. Strangelove* and in parts of *2001*. But I don't think he's done it here.

Matthew Modine's Joker is the only character to survive into the next section. But who is Joker? A Marine reporter for *Stars & Stripes*, he wanders around the Da Nang air base making sarcastic remarks. He's neither pro-war nor anti-war. A cipher, then. In any case, not a protagonist, a character who can hold a movie together (and Kubrick, for all his gassing in the *Times* about getting the right story, doesn't have one). Joker drifts up to Phú Bài and then to Hue, where he joins a combat unit.

Joker's drifting provides Kubrick with an excuse to present random dismal impressions of the war. Physically, everything is larger than life, with huge sets (the movie was shot in England) featuring artfully disarranged piles of rubble and cratered buildings moldering under chalky skies. The movie has the sterile clarity of photo-realist art, powerful and cold. We seem to be looking at pictures of pictures; we feel the edges of things and Kubrick vigilantly policing the edges, ruling out casual or incidental life. How odd then that this control freak should make an amorphous and incoherent movie. Any pretense of drama stops as Kubrick piles up the vignettes. People unknown to us step forward, make one sardonic or absurd remark, and disappear. Vietnam—crazy, man! There's a Marine machine-gunning Vietnamese peasants from a helicopter window; a Strangelovian officer making a ludicrous speech to Joker about "getting on the winning team"; mean little Vietnamese whores sticking out their hips. Kubrick gives us a dozen or more fragments of the immense tragedy, but with the responses and meanings contemptuously cut off. Trying to be far out, he just seems out of it.

In one scene, the corpses of executed citizens of Hue lie in neat rows, their lime-whitened bodies disturbingly beautiful. But the shock is hollow. The script barely registers that it was the North Vietnamese who executed the citizens; nor do the filmmakers link the deaths with any political force or idea. The sardonic and gruesome little bits add up to no more than an atmosphere of portentous disgust. Years after the war, Kubrick cultivates the awestruck mood of a stoned hippie exclaiming, "Hea-*vy!*"

When Joker links up with his boot-camp buddy, Cowboy (Arliss Howard), still another set of characters comes on—the battle-weary grunts. Tough-looking actors like Adam Baldwin, armed to the teeth, make semi-psychotic remarks into the camera, one variation or another on "I'm cool—screw *you.*" We get the point: These men are also the products of Hartman's training. Hooked on war yet exhausted, they don't give a damn about anything. They have embraced their fate, which is to perish meaninglessly. A TV crew interviews them, and we see that not one of the Marines has the slightest idea why he is fighting in Vietnam. The murderous disdain and sullen ignorance is supposed to be funny and shocking, but most of it, I thought, was hollow, show-offy. And the method is embarrassingly stiff: Kubrick pans from one man to the next, taking a single vicious comment from each. Instead of dramatizing what Vietnam did to people, he tries to impress us with how poetically wasted everyone was, which is an adolescent's idea of cool.

Pulling himself together at last, Kubrick mounts a sustained sequence, a terrifying, lucidly staged skirmish in bombed-out Hue. As the men launch themselves into a courtyard where a sniper hides in a wrecked building, the rubble and flames and filth come together in an overpowering image of war. For once, the deaths have an anguishing force. But again, the episode leads up to a mean, ironic little kicker. I won't give it away, except to say that the men are done in by the one thing their super-macho training has led them to despise as less than nothing. The sniper, a slight Vietcong guerrilla in black pajamas, is a big laugh on the American killing machine: A single committed individual ties up an entire heavily armed platoon.

Kubrick doesn't make the sniper a character, either. Only the mocking, antagonistic joke on American futility interests him. *Full Metal Jacket* is a large-scale, exciting, and audacious movie, but it has an impotent and malicious spirit. Whose complacency is Kubrick attacking with his nasty ironies? The two kinds of idealists who fought in Vietnam—the ones who thought they were saving the South Vietnamese and the military enthusiasts who believed in the invincibility of the American forces—have long been disillusioned. Apart from them, many people remain saddened by the moral confusions of Vietnam, but Kubrick would seem to be indifferent to such people. His annihilating wit denies any obligation to make sense of what it tells us. The movie is a case of intellectual laziness passing itself off as bitter truth: Stanley Kubrick has created a chaos out of his own demoralized and alienated state and called it Vietnam.

In brief: JOWLY AND CONTEMPTUOUS, with a Nixonish nose and a perfectly barbered brush cut, Dan Aykroyd is amazingly good as Joe Friday's nephew in **Dragnet.** This is parody-*hommage* at its most faithful and passionate. Aykroyd gets more than Jack Webb's mannerisms, he gets his soul; the staccato narration, delivered with phenomenal diction, captures perfectly the officious overexplicitness, the unasked-for bursts of civic pride, the pathetic reliance on "facts." Friday is a real creation, not just a retread. I could have listened to Aykroyd narrating for two hours and been perfectly happy. Alas, there's a huge, noisy, but feeble movie around him, in which Tom Hanks just barely hangs on as a more contemporary cop, while the usual depressing assortment of summer-season car chases fills out a stupid story. Good cameos from Christopher Plummer as an unctuous minister and Dabney Coleman as a lisping, Hefnerish erotica king.... When Mel Brooks makes one of his movie parodies, something obsessive and unself-conscious has to be there in the original to get him going. In the case of **Spaceballs,** his takeoff on the *Star Wars* series, the original material was kid-stuff-jokey to begin with, so Brooks can't find a way to be wild, vicious, or even naughty. Which is perhaps another way of saying that the great man may be tired at last. *Spaceballs,* nearly a super-production in its own right, is very tame. There's a good joke about an extremely large spaceship, and Daphne Zuniga as the outer-space Jewish princess has a startling moment when she sings "Nobody Knows the Trouble I've Seen" with Marian Anderson chest tones, but most of the picture is second-drawer stuff. ■

Dance/Tobi Tobias

LOVE FINDS A WAY

"...In *L'Enfant,* Kylián shows unexpected instinct for the purity of childhood feeling. Nureyev's *Cinderella* has *some* magic..."

SPELLBOUND: *A child's-eye view of domestic equipment, in* L'Enfant et les Sortilèges.

Heart's Labyrinth, A TYPICAL WORK BY Jiří Kylián, whose **Netherlands Dance Theater** recently spent a week at the Met, teaches an unintentional lesson: Never go out with a guy who gets your attention by grabbing your ankle and pulling hard.

In this angst-ridden suite of dances to music by Schoenberg, Webern, and Dvořák, one woman after another is dragged across the floor by the hem of her skirt or one frail arm, flung violently athwart her partner's body, or hung from the crook of his elbow. Worse yet, the women keep coming back for more, as if there were an erotic thrill in being treated like a despised rag doll. Indeed there can be, as the psychiatrists tell us, and the choreography overall reads like the gloomier entries in their notebooks: sexual violence, self-hatred, repression, and lots of punitive finger shaking. Granted, the men seem to be as anguished as their female companions; the fact remains they get to do nearly all the punishing. And this order of things is a Kylián commonplace.

If this much weren't sufficiently disturbing, *Heart's Labyrinth* presents some very peculiar contradictions. The images of serenity, pleasure, and joy that are offered as consolation or catharsis in the final section are kissing cousins to the previous violent ones. Meanwhile, even the most vicious messages in the piece are delivered in sleek, sinuous movement that is obviously aiming to be beautiful. Interestingly, the opening of the ballet, with its glowingly illuminated figure slowly descending a staircase, recalls both the opening of the Kingdom of the Shades scene from *La Bayadère* and the apotheosis of Balanchine's *Apollo*—two celebrated illustrations of sublimity.

Among the other Kylián works new to New York, the most attractive was *L'Enfant et les Sortilèges,* to the Ravel setting of Colette's poem, an enchanting account of moral education. The hero of the piece—a naughty schoolboy who neglects his homework, sasses his *maman,* teases the house pets, and wreaks havoc on the furniture—learns feeling and sympathy from an inanimate world come alive and a natural world that takes on human attributes.

The task of producing *L'Enfant* is as much a design problem as a choreographic one. While Kylián's solution—in collaboration with the designer John Macfarlane—is not definitive, it is sensitive to the very French fantasy of the text and music. Skewed scale and perspective establish a child's-eye view of domestic equipment (armchair, painted screen, teacup, cat); then the interior set literally flies away to reveal an impression—all jewel tones and watery washes—of an Impressionist's garden.

Kylián contributes both wit and sentiment. He has the child tormented by a Struwwelpeter-like professor of arithmetic with numerous attendant scribbling hands, and shows the boy wonderstruck by a giant teacup in the form of a Bauhaus-style ballerina with a saucer-tutu. Kylián's unexpected instinct for the depth and purity of childhood feeling is clearly at work in his creation of the fairy-tale princess whose fate is uncertain because the boy, in his temper tantrum, has destroyed the storybook in which she existed. Danced by the wonderful Joke Zijlstra, this princess is no pallid, wistful creature but sensuous and engaged, entirely worthy of inspiring the boy's first rush of romantic passion. Wit and sentiment are then deftly combined in an ending that quotes Balanchine's *Prodigal Son:* the child, made older and wiser through experience, approaches a now monumental parent and creeps exhausted into her lap.

RUDOLF NUREYEV'S VERSION OF *Cinderella* for the **Paris Opéra Ballet,** also at the Met, sets the familiar tale in Depression-era Hollywood, where movies embodied impossible dreams. The ill-treated heroine's fantasies of happiness are fulfilled by her becoming a star, with a suitably princely co-star to adore her offscreen as well as on-. Some of the parallels Nureyev invents are ingenious—if in a more literary than choreographic vein. Cinderella's fairy godparent, for instance, is the producer who "discovers" her—that is, who sees her hidden virtue. Other equivalents, however, exist only in the program notes: Does the idea of time as the film star's nemesis (the physical ravages of aging) jibe with the warning to be home before midnight, when a resplendent get-up will turn into rags?

On the whole, the production suffers from too many missed opportunities and loose ends. At intervals, it's redeemed by magical effects. The first, which unfortunately doesn't come until Act II, is Cinderella's arrival at the "ball"—here, the studio. Her approach to the temple of make-believe takes place in a slate-gray

Photograph by Beatriz Schiller.

twilight pierced by starry explosions of flashbulbs; once inside, she descends a grand staircase, heralded by swarming *paparazzi* and taking her final steps into the limelight on their backs. In the third act, a tender love duet that incorporates a revolving piano stool recalls—with just the right shading of irony—the sweet naïveté of such devices in movie musicals of the thirties. The same sort of wry charm is at work in the happily-ever-after duet: A technician uses a powerful fan to float out a long white streamer that describes airy parabolas around the couple as a cameraman preserves their bliss for eternity.

In terms of dance per se, the ballet isn't up to much, Nureyev's typical vein of invention being fussy and inconsequential. The choreography is at its most trenchant in the satiric material for the stepsisters, who relish their opportunity to exercise every possible deformation of classical style. It's at its purest when it's arranged to show off or enhance the special skills of Sylvie Guillem and her Prince, Charles Jude, which it does simply and lovingly. It allows Jude to display his voluptuous softness with little sacrifice of boldness or clarity, while it gentles Guillem's formidable authority with graceful touches. Altogether, Guillem is someone other than the cool technician introduced to us last season; she plays Cinderella as a wistful Parisian gamine with tousled hair, pale lips, extravagantly sooty eyes, and an irresistible appeal to one's instinct for rescuing stray kittens.

Petrika Ionesco's much touted décor—including a 28-foot King Kong and neon cabaret signs on a Times Square scale—is grandly ambitious but deficient in the wit it seems to aim for. The costumes by the couturière Hanae Mori are uninspired except for Cinderella's "rags" of unadorned gray silk crepe, the skirt cut exquisitely to flare around the dancer's whirling legs like the petals of an upended lily.

THE VERY NAME OF THE NEW YORK INTERnational Ballet Competition proposes cosmopolitan aspirations, but the measure of talent and accomplishment its young dancers displayed at the City Center was little more than provincial. A particularly depressing aspect of the season was the futility in the majority of the young contenders' hopes for themselves, in the face of technical deficiencies and bodies unsuited to classical dancing. Dispiriting, too, was the prevalent notion that style can be imposed from without, like flattering makeup. Among the winners, the couple from China displayed some physical finesse and a certain reserved charm, while the pairs from Argentina and Cuba proved that, given reasonable technical prowess, passion can carry you a long way. ▬

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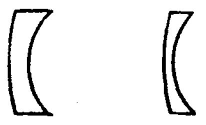

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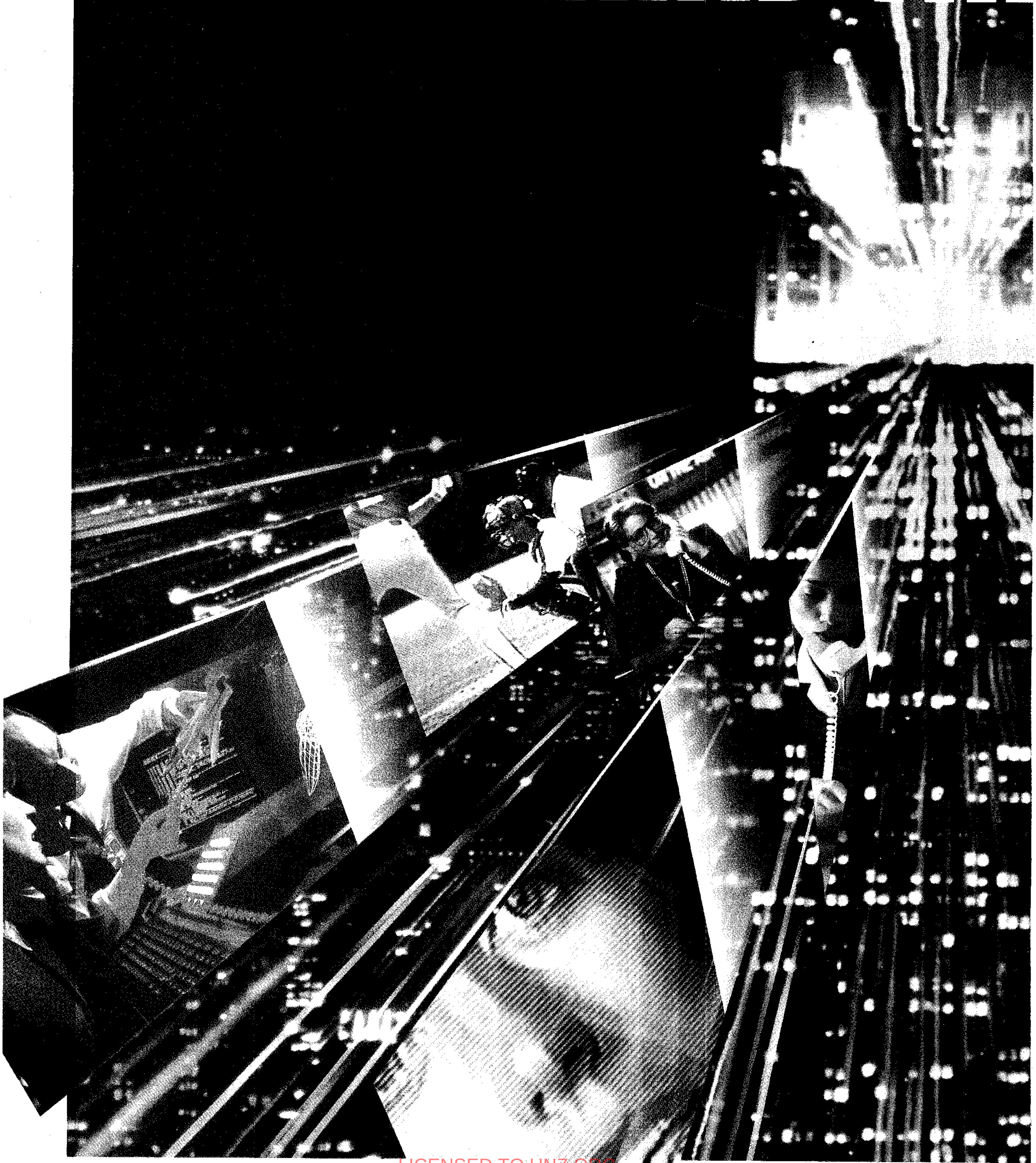

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SOME OF THE MOST ATTRACTIVE AND INTERESTING wines to be found these days come from opposite ends of the United States—New York and Oregon. And though comparisons with California may be inevitable (more than 90 percent of all the wine produced in the country comes from there), the bottlings from each of these states have very distinctive personalities.

"Pinot Noir is hard to grow and sell," Bill Blosser of Oregon's Sokol Blosser winery said to me six years ago, "but we think it's the grape that will make Oregon's reputation." His words have proved prophetic. Today, the Willamette Valley is considered by many wine experts to be second only to Burgundy's Côte d'Or for fine Pinot Noir.

Oregon has achieved its current success in a remarkably short time. In 1961, Richard Sommer, who was mainly interested in Riesling, started a vineyard in the Umpqua Valley near Roseburg; two years later, he produced his first wines at Hillcrest Vineyard. Then in 1966, David Lett—whose goal was to make fine Pinot Noir, but who felt that California's climate was too warm—planted a few acres in the Willamette Valley. When Lett first produced wines at his Eyrie Vineyards, in 1970, there were only 7 wineries in Oregon and fewer than 100 acres of vineyard; today, there are more than 55 wineries and some 4,500 acres of vineyard—a fraction of Napa Valley's 30,000 acres, certainly, but enough to establish Oregon's reputation as one of the world's fine wine regions.

Pinot Noir is the most widely planted grape in Oregon, followed by Chardonnay and Riesling. Pinot Gris, Gewürztraminer, and Müller-Thurgau are also cultivated, so clearly the models for Oregon's wine industry are Burgundy and Alsace, not Bordeaux.

Wine-making in Oregon is also on a much smaller scale than in California, with most wineries producing fewer than 10,000 cases a year. Many of these wineries were started by people who began as weekend wine-makers. And not surprisingly, the early years produced their share of flawed wines. "There's a big difference between fermented grape juice and wine," says Dick Erath of Knudsen Erath, "and we now have more awareness of how to achieve quality. Every year we lay down another stratum of experience."

In New York recently, several Oregon wine-makers introduced their new releases at separate tastings sponsored by the International Wine Center and Connaissance & Cie (formerly L'Académie du Vin). The most impressive Pinot Noirs—all from the excellent 1985 vintage—were the intense, concentrated Eyrie Vineyards ($18.49, and in limited distribution); the richly textured Tualatin ($13.50); the sturdy, solid Knudsen Erath ($16.49); and the rich, round wines of Ponzi ($15) and Yamhill Valley Vineyards ($19.49). A trio of 1985 Pinot Noirs that displayed particular elegance and complexity were Adelsheim ($17.49), Elk Cove ($15), and Sokol Blosser ($16.49).

Among the notable Oregon Chardonnays available here are the rich, ripe 1985 of Tualatin ($13.50); the intense, full-bodied 1983 of Rex Hill ($12.75); and the elegant 1985 of Adelsheim ($12.75). The lighter-bodied, well-balanced 1986 of Ponzi and 1985 of Elk Cove ($10.50 each) are also attractive. Worth looking for as well are the unusually flavorful and crisp 1985 Pinot Gris of Eyrie Vineyards ($8.99) and the light, fruity 1986 Pinot Noir Rosé of Sokol Blosser ($6.59).

Vintage 1985
The Eyrie Vineyards
Tualatin
NEW YORK

THE GRAPE DIVIDE: *A trio for current enjoyment.*

Photograph by Rita Maas.

UNLIKE OREGON, NEW YORK IS NOT A newcomer to the wine scene. In fact, its wine industry is one of the country's oldest. But the kinds of wine now being produced—and their high quality—would have been difficult to imagine in the early seventies.

Gold Seal, Great Western, Taylor, and Widmer's were all founded in the Finger Lakes region in the second half of the nineteenth century. And for most of the past century, these four wineries were synonymous with New York State wines, which, despite their popularity with consumers, were never taken very seriously by connoisseurs. The reason lies with the native grape varieties traditionally associated with New York, notably Concord. Even today, Concord accounts for 60 percent of New York's 38,000 vineyard acres; other native American grapes, such as Catawba, Delaware, and Niagara, make up 20 percent.

Until the 1940s, these grapes were the only ones successfully cultivated under New York's difficult growing conditions—very cold winters and humid, disease-producing summers—and they make rather sweet, grapey wines very different in style from those produced from the *vinifera* varieties grown in Europe and California. Today, most Concord grapes are pressed for juice, while those turned into wine are used primarily for wine coolers and kosher wines; the other native varieties are no longer widely used for wine either (with some notable exceptions, such as Widmer's Lake Niagara and Gold Seal's Catawba Pink).

As tastes changed over the last fifteen years or so and the demand

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for wines from native grapes declined, some New York growers increased plantings of such French-American hybrids as Seyval Blanc, Aurora, Maréchal Foch, and Baco Noir, varieties that had been created to combine the taste qualities of *vinifera* with the sturdiness of native grapes. And in the fifties, Konstantin Frank, who had successfully grown grapes in the Ukraine, was encouraged by Charles Fournier of Gold Seal to plant such *vinifera* grapes as Chardonnay and Riesling in the Finger Lakes area.

The real turning point for New York wines came in 1976, with the passage of the Farm Winery Act: Wineries that produced no more than 22,000 cases or so a year could now sell their wines directly to consumers. This made it easier for enthusiasts to start small wineries and encouraged grape growers to produce their own wines: Of the 80-odd wineries in New York, about 50 were established after 1976. Most of these new wineries concentrate on French-American hybrids, especially Seyval Blanc; on European varieties such as Chardonnay (which accounts for about half of the state's 1,700 acres of *vinifera* grapes), Riesling, Gewürztraminer, and, more recently, Cabernet Sauvignon and Merlot; or on a combination of the two. And while the Finger Lakes region still yields about 90 percent of New York wines, about 30 wineries are situated in the Hudson River area (pioneered by Mark Miller at Benmarl) and on eastern Long Island (where Alex and Louisa Hargrave established a vineyard in 1973).

Distribution of New York wines is still limited, and specific labels are not easy to find. One exception is Wagner Vineyards, which has its own retail store and tasting room on the corner of Third Avenue and 67th Street. Interestingly enough, Wagner produces wines from native grapes, French-American hybrids, and *vinifera*. The winery's biggest successes have been its *viniferas*, including such 1985s as a ripe, balanced Chardonnay ($10.80); a clean, spicy Gewürztraminer ($6.99); and a fruity, off-dry Johannisberg Riesling ($6.98).

Other New York wines worth looking for include the intensely flavored 1986 Gewürztraminer of Lenz ($7.99) and that same winery's lean and elegant 1984 blend of Cabernet Sauvignon and Merlot, labeled simply "Reserve" ($10.99). The 1986 Chardonnay of Peconic Bay Vineyards ($9.99) stylishly combines fruit and oak, and the Hargrave Vineyard has just released a very attractive 1986 Chardonnay ($8.99) as well as its distinctive nonvintage Petit Chateau Blanc ($5.49), made primarily from Sauvignon Blanc. And two quite different 1985 Seyval Blancs are the flavorful, barrel-aged Wagner ($4.99) and the graceful, balanced Glenora ($6.25). ■

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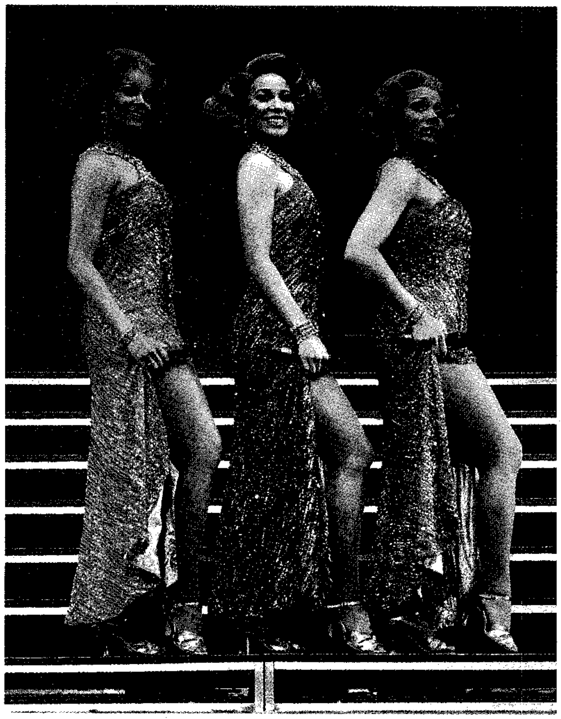
HAUNTINGS

"...Without the dizzying visual riches that distracted the gaze and mind, the characters thrash about like cardboard puppets..."

WHEN A BEAUTIFUL WOMAN REMOVES her makeup, she is likely to be just as beautiful. When a homely one removes her makeup, the result is likely to be—well, like the current revival of **Dreamgirls.** Purporting to be a replica of Michael Bennett's spectacular original production, this is, in fact, the bus-and-truck version of the show with most of its stunning technology gone or drastically reduced. We are now largely dependent on Tom Eyen's book and lyrics and on Henry Krieger's music, which struck me as small potatoes all along.



DREAMGIRLS: *Susan Beaubian, Alisa Gyse, Arnetia Walker.*

The show concerns the way Harlem's rhythm and blues was co-opted and toned down into the downtown-disco sound. Inspired (if that's the word) by the stories of Diana Ross and the Supremes, Berry Gordy, James Brown, and some others, *Dreamgirls* tells about a singing group, the Dreamettes, competing on talent night at the old Apollo. They are spotted by Curtis Taylor Jr., an unscrupulous Cadillac salesman, who becomes their agent. He rigs things so that they will lose, turns them into a backup group for the soul singer James Thunder Early, and starts an affair with Effie, the vocally strongest but visually weakest (or fattest) of the three, while also exploiting the songwriting skills of C.C., her brother. Lorrell, another Dreamette, gets involved with James, who, through Curtis's nationwide bribing of disc jockeys, climbs the charts with the girls right behind him.

Now Curtis dumps James, whose soul singing is going out of fashion, and starts clandestinely carrying on with Deena, the prettiest of the trio. When Effie finds out and becomes obstreperous (not merely in her singing), Curtis fires her and makes C.C. drop her, too. She is replaced by the comely Michelle. Curtis changes the group's name to the Dreams, and, with a tamer, more homogenized sound and more of his skulduggery, they climb to the top of the charts—thus also betraying C.C.'s art, such as it is. That is about as much plot as you need to know to grasp that we have here a giant gossip-column blind item about the selling, in both senses, of soul.

Yet schematic and sensationalist as Eyen's book is, it is still superior to his lyrics: mostly unrhymed, prosaic banalities that state, restate, and re-restate the obvious. But the score—here comes the kicker—switches between what the characters perform professionally and what they are thinking and saying in private, with relatively sparse dialogue and much recitative. The trouble with this *recitativo*—shall we call it *demisecco?*—is its musical desiccation, and though it flows seamlessly and cinematically into the set pieces, these, too, suffer from dearth of invention and variety. It may be objected that Motown and other models for the *Dreamgirls* score sound no different, which may, worse luck, be true, but is no excuse.

There was, originally, the brilliantly multifarious and breakneck staging by Michael Bennett, who was too ill to attend to such matters. But part of Bennett's strength was always his choice of collaborators, and two of those—Bob Avian, as production supervisor, and Michael Peters, the co-choreographer—are back on the job. They do the best they can, and Theoni V. Aldredge's lush costumes are still on target; other members of the original team, however, have had to shortchange themselves and us. The five celebrated towers studded with swiveling colored spotlights have shrunk in number and size, and are now handpushed instead of moving by disembodied electronic magic. A typical loss occurs in "Steppin' to the Bad Side," where, on bridges ascending beyond the proscenium, rows of dancers acted out, in dramatic backlighting, a huge payola number. Reduced to mere stage level and a handful of dancers, the payola piece doesn't pay off. Several other lavishly designed, staged, and lighted numbers similarly bite the dust of economy required by a truckable production geared to smaller stages and more modest equipment. Tharon Musser's lighting seems less opulent now (Musser's original lighting plot was more intricate than Eyen's plot), and, though still impressive, is far less dazzling.

It has been argued that what the show loses in razzmatazz it gains in warm humanity. But for warm humanity we need fully realized human characters, however fallible and selfish. Deprived of the dizzying visual riches that distracted the gaze and mind from the impoverished clichés of the words and music, the characters now thrash about like those two-dimensional cardboard-cutout puppets that lack even the thickness of marionettes. And many of the cast cannot help, either.

As Curtis, Weyman Thompson has little voice and less personality. Mostly he stands there, his face and body curiously concave, a flattened-out version of the debonair and demonic. The other men are weak, too, with the luminous exception of Herbert L. Rawlings Jr., whose James Thunder Early sings, dances, and acts with heart and soul and body, and humor and pathos to spare. For the rest, the women do better. Lillias White, in the key role of Effie, is less tubby than the original's Jennifer Holliday, whose standby she was, and commendably sings rather than caterwauls the showstopper "And I Am Telling You I'm Not Going"

Photograph by Martha Swope Associates/Carol Rosegg.

(that prosy title line alone, much repeated, should give you an idea of the lyrics), which I found a major relief. As Deena, Alisa Gyse is attractive, though perhaps not quite spirited enough, which is made up for by Arnetia Walker's Lorrell, who is at times rather too much so. Susan Beaubian is adequate in the routine part of Michelle.

But how the show drags on, especially in the second act, deprived now of the glitter of hotels and nightclubs, the recording-studio and backstage frippery and clutter. Robert Graves once suggested that *David Copperfield* could be greatly shortened and vastly improved just by omitting the word "little" in its manifold appearances. By cutting three words—"baby," "dream," and "me"—from *Dreamgirls* at least sometimes, the running time could shed a *mauvais quart d'heure,* and we'd all be better off for it.

MICHAEL BENNETT'S REPUTATION WILL no more be dimmed by this revival than will George Abbott's by the ill-advised importation of **Broadway** from Cleveland's Great Lakes Festival. This came and went in less time than it takes a chicken to cross the Great White Way, and for equally sovereign reason. It is inspiriting that Mr. Abbott is hale, hearty, and active at age 100, but the 1926 show he co-wrote with Philip Dunning (about whom the program kept mum) was as creaky at a mere 61 as the door of a haunted house. I'm sure Mr. Abbott directed it pretty much as he did the original production, but that's just it: Changing tastes, which affect great works minimally, will knock the stuffing out of commercial material. I'm not sure how *Broadway* *Bound* will look six decades hence, but I can guarantee you that *I'm Not Rappaport* will be unexhumable.

Everything about this Cleveland production had a hand-me-down look about it, and not only to the extent it tried to recreate the original *mise en scène.* The performances, with the exception of Dorothy Stanley's Pearl, seemed to me uniformly mechanistic and graceless, which includes the work of Lonny Price, brought in to beef up the New York mounting. In the part of the hoofer, created by the very different Lee Tracy, Price worked hard, but without any real nimbleness or charm. And standing out for her lack of versatility and appeal even in this company was the leading lady, Peggy Taphorn, who could barely hold her own in *Gay Divorce* of unhappy memory.

THE AMERICAN THEATER EXCHANGE AT the Joyce Theater began its summer selection from the nation's theaters inauspiciously with Arvin Brown's production of Joe Cacaci's **Self Defense** from New Haven's Long Wharf. This is, I'm afraid, well-meaning knee-jerk-liberal balderdash about a saintly, selfless public-defense attorney in the Bronx, who, in the course of the play, tries to defend one petty hoodlum with a fake murder rap pinned on him, one innocent Hispanic falsely accused of molesting his Wasp mistress's little girl, and one profoundly disturbed, touching youth whose affair with a crippled boy for whom he baby-sat is being cruelly misinterpreted. Mickey Reisman, the public defender, wears himself to a tragic frazzle trying to cope with a prejudiced society, an unjust legal system, and variously inadequate district attorneys and defense lawyers.

I fully agree with Mr. Cacaci about our society, our jury system, and even our esteemed legal profession, but are the shallowness, predictability, and glibness of his thinking and writing any less deplorable? I particularly relished the climactic scene in which the street-talking, hopped-up robber (played with insufferable actorishness by Steven Marcus) teaches our hero the invaluable lesson that he, too, under sufficient pressure, will become violent: "You see? Just everybody got a different button, but all you gotta do is push it. It's exactly the same." And so it is, on countless television shows.

Nobility and common sense, then, are to be found only among the accused and in the heroic Mickey, whom Michael Wikes enacts with slitty-eyed, somnambulistic monotony. Otherwise, Arvin Brown's punchy direction may be unavoidable here, though not the provincial-rep style of much of the acting. Charles Cioffi gets the most out of a toughly comic Jewish D.A.—though a scene on the telephone with an insolent flack of the mayor's is sheer absurdity; even better is Jose Santana as the blameless Hispanic forced to cop a plea. But the others are poor, especially Julia Newton as a blue-blooded assistant D.A. caught with her hand in confiscated coke. Ronald Wallace, however, did some neat things with his lighting.

In brief: THE WPA THEATRE FINISHED ITS season with **Copperhead,** by Erik Brogger, a derivative, attitudinizing, symbol-mongering piece of drivel helplessly directed by Mary B. Robinson, in which a competent cast managed—amazingly—to keep a straight face. But WPA redeemed itself by transferring its **Steel Magnolias** to the bigger venue of the Lucille Lortel, where it looks and plays better yet. I, for one, enjoyed it even more. Robert Harling has further polished his delightful dialogue, and Betsy Aidem, the new lead, is truer than her predecessor. We now have a fine ensemble (though Constance Shulman is in danger of overacting) doing full justice to a freshly observed, always entertaining and sometimes very moving, sweet, small play. ■

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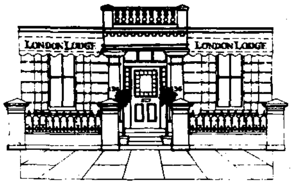

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BY LEONORE FLEISCHER

NORDIC STYLE

MARIMEKKO, FAMOUS FOR ITS BOLD, COLorful designs, is having a sale on selected spring and summer clothes in women's sizes 6–20. Cotton coatdresses that reverse from print to solid, were $200, now $150; short Modal-and-cotton jackets, were $150, now $100; elastic-waisted pants, were $100, now $70; loose cotton T-shirts, were $35, now $20; short cotton dresses, were $130, now $100; "Kasti" and "Futura" cotton-print jackets, were $150, now $100; Marimekko classic cotton sundresses in a new print, were $130, now $90; cotton boat-necked dresses, were $190, now $120. Mail orders accepted. A.E., M.C., V., checks accepted; all sales final. *Marimekko, 7 West 56th St., New York, N.Y. 10019 (581-9616); Mon.–Wed. and Fri. 10 a.m.–6:30 p.m., Thurs. till 7:30 p.m., and Sat. till 6 p.m.; through 8/29.*

L'UOMO

ITALIAN TOP-DESIGNER MEN'S WEAR (sizes 36R–54L, pants 28–38) is reduced 50 percent here: Bensussan/Barbas tropical-weight-wool or wool-and-silk-blend double-breasted suits, were $850–$880, now $425–$440; GianMarco Venturi for Sfera wool-worsted, Tasmanian wool, or permanently wrinkled linen single-breasted suits, were $750, now $375; Italian Fashion Export cotton or cotton-and-rayon-blend suits, were $550, now $275; Bensussan/Barbas navy serge blazers and linen jackets, were $450 and $475, respectively, now $225 and $237.50; Sfera linen or tropical-weight-wool jackets, were $450–$490, now $225–$245; Arca unconstructed cotton-poplin jackets, were $275, now $137.50; Ghezzi wrinkled-cotton raincoats, were $275, now $137.50; selected pants, were $145–$225, now $72.50–$112.50; sweaters, shirts, ties, and more. Winter merchandise, now 60–75 percent off. Alterations additional. A.E., D.C., checks accepted; all sales final. *Madonna, 822 Madison Ave., near 69th St., second floor (879-3748); Mon.–Sat. noon–7:30 p.m.; while stock lasts.*

ASIAN ARTS

A SALE AT THINGS JAPANESE OFFERS: framed and unframed eighteenth- to twentieth-century prints, by Hiroshige, Kunisada, Yoshida, and others, were $50–$2,500, now $40–$2,000; scroll paintings, were $75–$450, now $60–$360; nineteenth-century wood, bronze, or stone Buddhas and Seven Happy Gods figures, were $50–$400, now $40–$320; antique Japanese and Korean small wood chests, sewing boxes, and more, were $125–$1,500, now $100–$1,200; small Hina dolls (ca. 1890), with lacquer faces, and Ichimatsu dolls, were $50–$350, now $40–$280; nineteenth-century Imari and Kutani porcelain, were $20–$550, now $16–$440; pillows made from silk kimonos and brocade obis, were $40–$85, now $32–$68; wide silk-brocade obis, were $65–$300, now $60–$240; 5- to 40-year-old silk kimonos, new cotton yukatas, and old ceremonial kimonos (some for children), were $45–$400, now $36–$320. A.E., M.C., V., checks accepted; exchanges possible. *Things Japanese, 1109 Lexington Ave., near 77th St., second floor (249-3591); Tues.–Sat. 11 a.m.–5 p.m.; through 9/12.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

COMPUTER RELATIONS

INTRODUCTORY AND ADVANCED CLASSES in using computers and software are now reduced 15 percent here. This school offers classes in using PCs (including the Macintosh); in using software, including DOS, Microsoft Word, Lotus 1-2-3, Symphony, Multimate/Multimate Advantage, PageMaker, WordPerfect, dBase III Plus; and in organizing and using your hard-disk drive. Full-day classes (six hours), were $210, now $178.50; half-day classes (four hours), were $125, now $106.25. Most classes are full-day. Also, a class in getting the most from your HP LaserJet, was $155, now $131.75. Register by phone. A.E., M.C., V., checks accepted. *The Computer Factory Training Center, 219 East 44th St., fifth floor, and 2 Broadway (692-9391); Mon.–Fri. 9 a.m.–5 p.m.; through 8/15.*

TYKES

FOR CHILDREN (SIZES THREE MONTHS TO eight years), here's a sale on spring and summer wear. Ton Sur Ton cotton or cotton-and-polyester sweat outfits, were $45–$48, now $19.95–$27.95; Collegien cotton pants, were $45, now $27.95; Katinka hand-knit cotton nautical cardigans and pullovers, were $75, now $36.95; Maugin cotton tank-top-and-cropped-pants sets, were $52, now $27.95; Baby Pull cotton bowling sweaters with cotton-denim pants, were $95, now $49.95; Joan Hess Liberty print cotton smock dresses, were $75, now $36.95; Sylvia Whyte cotton-blend dresses, were $60–$70, now $36.95; cotton-knit T-shirts, were $12–$18, now $7.95; Creation Stummer cotton-knit jam sets, were $26–$32, now $15.95; cotton-velour footsies, were $25–$32, now $15.95; Schwab flame-resistant-polyester stretchies, were $12–$18, now $7.95; and more. A.E., M.C., V., checks accepted; all sales final. *Tyke-oons, 858 Lexington Ave., near 65th St. (517-2011); Mon.–Fri. 10:30 a.m.–6:30 p.m.; through 7/31.*

SILVER

THIS NONPROFIT THRIFT SHOP BENEFITing Cancer Care, Inc., and the National Cancer Care Foundation is selling antique, old, and new sterling and silver-plated items. Ronson silver-plated table lighter, here $8; Gorham silver-plated nutcrackers, here $25; pair of sterling ashtrays engraved with lions, here $60; Mark Cross silver-plated charger with cherub border (sold as is), here $75; matching hexagonal pitcher, here $25; five silver-plated demitasse spoons, here $8; Cartier sterling bud vase, here $150; 44 silver-plated presidential-portrait spoons with rack, here $220; pair of International sterling scallop-shell dishes, here $60; Art Deco sterling cigarette box, here $150; sterling beaker engraved "Joan's Cup," here $75; six sterling demitasse spoons, here $75; eight sterling nut dishes, engraved with a "B," here $400; silver-plated Victorian biscuit box (ca. 1870), here $450; and more. M.C., V., checks accepted; all sales final. *Cancer Care Thrift Shop, 1480 Third Ave., near 83rd St. (879-9868); Thurs.–Sat. 10 a.m.–4:45 p.m.; 7/9–11 only.*

DUTCH TREATS

LOVELY OVERSIZE HAND-KNIT OR -CROcheted cotton sweaters for women (European sizes 1–3, fitting to size 16), imported from Holland, are 30 percent below wholesale here. Crocheted mercerized-cotton pullovers, retail $160, here $55.30; intarsia pullovers, retail $270, here $94.50; novelty-stitch cardigans, retail $210, here $69.30; long-sleeved pullovers, retail $180, here $62.30; cropped camisoles, retail $48, here $16.80; hand-loomed straight skirts, retail $98, here $34.30; also, leggings and miniskirts. Checks accepted; no credit cards; all sales final. *Renso Fabiani, 56 West 39th St., fourth floor (302-8081 or 302-8080); Mon.–Fri. 10 a.m.–6:30 p.m.; while stock lasts.* ■

A Complete Entertainment Guide for Two Weeks Beginning

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—7/8–21: *Karma.* #2—Through 7/30: "Kino Presents." 7/5–11: "Animation Week." 7/7–8: *Animation Celebration.* 7/9: *Festival of Claymation.* 7/10–11: *The 19th International Tournée of Animation.* 7/12–13: *Antonio Gaudi; Homage to Chagall.* 7/14: *Variety; Private Practices: The Story of a Sex Surrogate.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 7/8: "The Films of Elia Kazan": *On the Waterfront; Man on a Tightrope.* 7/9: *Home of the Brave; Burroughs.* 7/10–11: *Alien; Aliens.* 7/12: *Parsifal.* 7/13: *Absolute Beginners; Labyrinth.* 7/14: *Elvira Madigan; The Duellists.*

3. ESSEX—Grand St. at Essex. St. (982-4455). Through 7/9: *The Believers.* Beg. 7/10 (tent.): *Predator.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Sleepwalk.* #2—*River's Edge.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Roxanne.* #2—*Adventures in Babysitting.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Full Metal Jacket.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—Through 7/9: *The Witches of Eastwick.* Opening 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—*The Witches of Eastwick.* #3—Through 7/9: *Predator.* Opening 7/10: *The Squeeze.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 7/8: *The Kennel Murder Case; The Gracie Allen Murder Case.* 7/9: *Cat on a Hot Tin Roof; Reflections in a Golden Eye.* 7/10–11: *On the Waterfront; The Wild One.* 7/12: *King Solomon's Mines* (1950); *Mogambo.* 7/13: *Carnival in Flanders; Toni.* 7/14: *From Here to Eternity; King Rat.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 7/8–9: *Repulsion; Knife in the Water.* 7/10–11: *Cocaine Cowboys; Andy Warhol's Bad.* 7/12: *The Story of Adèle H.; Small Change.* 7/13–14: *The Last Woman; Turkish Delight.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Dragnet.* #2—*Innerspace.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Prick Up Your Ears.* #2—*My Life as a Dog.* #3—*Devil in the Flesh.* #4—*Hollywood Shuffle.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Benji the Hunted.* #2—*Spaceballs.* #3—*Innerspace.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660).*The Witches of Eastwick.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Adventures in Babysitting.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Untouchables.* #2—*Beverly Hills Cop II.* #3—*The Untouchables.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Roxanne.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Dragnet.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Full Metal Jacket.* #2—Through 7/9: *Predator.* Opening 7/10: *The Squeeze.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *Beverly Hills Cop II.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Witches of Eastwick.* #2—*Innerspace.* #3—Through 7/9: *Lethal Weapon.* Opening 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #4—Through 7/9: *Blue Velvet.* Opening 7/10: *The Squeeze.* #5—*Harry and the Hendersons.* #6—*Hollywood Shuffle.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *The Untouchables.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *The Believers.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Adventures in Babysitting.* **EMBASSY 3**—*The Untouchables.* **EMBASSY 4**—*Benji the Hunted.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 7/9: *The Secret of My Success.* #2—*Extreme Prejudice.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Benji the Hunted.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Roxanne.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Benji the Hunted.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Withnail and I.* **CARNEGIE SCREENING ROOM**—(757-2131). *Sleepwalk.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Innerspace.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Devil in the Flesh.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Dragnet.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 7/9: *Predator.* Opening 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *The Believers.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Jean de Florette.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Personal Services.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Full Metal Jacket.* #2—*Full Metal Jacket.*

52. BARONET—Third Ave. at 59th St. (355-1663). *Adventures in Babysitting.* **CORONET**—*Roxanne.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Witches of Eastwick.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Straight to Hell.* **CINEMA II**—(753-0774). *Summer Night.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 7/9: *Dragnet.* Opening 7/10: *The Squeeze.* #2—(832-2720). *Dragnet.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Witches of Eastwick.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Beverly Hills Cop II.* #2—*The Untouchables.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). Through 7/9: *River's Edge.* Opening 7/10: *The Whistle Blowers.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Spaceballs.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Dragnet.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 7/9: *Predator.* Opening 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—*Full Metal Jacket.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Beverly Hills Cop II.* #2—Through 7/9: *The Believers.* Opening 7/10: *House II: The Second Story.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*The Untouchables.* #2—*Innerspace.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). *The Believers; Malone.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Spaceballs.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Prick Up Your Ears.* #2—*My Life as a Dog.* #3—*Rosa Luxemburg.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Full Metal Jacket.* #2—*Tampopo.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 8/8: "Three Beauties: Jean Harlow, Vivien Leigh, Marilyn Monroe." Through 7/22: Vivien Leigh. 7/8–11: *Gone With the Wind.* 7/12–13: *Anna Karenina* (1948); *The Roman Spring of Mrs. Stone.* 7/14–15: *A Yank at Oxford; Dark Journey.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Benji the Hunted.* #2—Through 7/9: *Adventures in Babysitting.* Opening 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Witches of Eastwick.* #2—*The Untouchables.* #3—Through 7/9: *The Believers.* Opening 7/10: *The Squeeze.* #4—*Dragnet.* #5—*Beverly Hills Cop II.* #6—*Innerspace.*

87. METRO—Broadway bet. 99th–100th Sts. (222-1200). #1—*River's Edge.* #2—*Hollywood Shuffle.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*The Untouchables.* #2—*The Believers.* #3—*Predator.* #4—*Beverly Hills Cop II.* #5—*The Witches of Eastwick.*

90. NOVA—Broadway nr. 147th St. (862-5728). Through 7/9: *Predator.* Opening 7/10: *The Believers.*

91. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Benji the Hunted; The Believers.* #2—*Predator.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.25; senior citizens $3; children $1.50: *Grand Canyon—The Hidden Secrets;* and *Chronos.* Daily screenings; call for schedule.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. 7/9–30: "Childhood's End: The Films of Hou Hsiao-hsien." 7/9 at 3: *The Boys of Fengkuei* (Taiwan, 1984), and *Son's Big Doll* (Taiwan, 1984); at 7: *Dust in the Wind* (Taiwan, 1987); Hou present at 7 only.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 7/14 at 8: "Homeport": *Dark Circle* (1982), dir. Chris Beaver and Judy Irving, and *Are Nuclear Missiles Good for New York?* (1987), by Caryn Rogoff, Abigail Norman, and Mary Jane Sullivan; discussion.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; Tue.–Wed. at 12:30, 3:15, 6, and 8:45. 7/7–8: *Les Fausses confidences* (France, 1984), dir. Daniel Moosman. 7/14–15: *Les Bijoutiers du clair de lune* (France, 1958), dir. Roger Vadim, with Brigitte Bardot.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 9/6: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video Art in the Federal Republic of Germany Since 1976": Twenty-three tapes by contemporary video artists working in West Germany.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. National Jewish Archive of Broadcasting: 7/12 at 12:30, 1:30, and 2:30: "Dramatic Moments in the Bible," from *Eternal Light* (NBC, 1965), and "The Plot Against King Solomon," from *You Are There* (CBS, 1954).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). $4; series tickets available. "Summer Films." "Ingrid Bergman": 7/8 at 8: *Casablanca* (1942), dir. Michael Curtiz, with Bergman and Humphrey Bogart. "Woody Allen": 7/9 at 8: *Interiors* (1978), dir. Allen, with Diane Keaton and Geraldine Page. "Getting Away From It All": 7/10 at 8: *Down Argentine Way* (1940), dir. Irving Cummings, with Betty Grable, Don Ameche, and Carmen Miranda. "A Special Sleuth: Miss Marple": 7/11 at 8: *Murder Ahoy* (Great Britain, 1964), dir. George Pollock, with Margaret Rutherford and Lionel Jeffries. "The Great American Novel": 7/14 at 8: *A Place in the Sun* (1951), dir. George Stevens, with Montgomery Clift and Elizabeth Taylor.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Video Gallery:** Through 9/15: "Selections From the Video Study Collection: 1968–87": Thu.–Tue. at noon, 2, and 4, Thu. at 6. **Titus Theater 1:** 7/10–1/4/88: "Paramount Pictures: 75 Years." 7/10 at 2:30: *The Smiling Lieutenant* (1931), dir. Ernst Lubitsch, with Maurice Chevalier and Claudette Colbert; at 6: *The Wild Party* (1929), dir. Dorothy Arzner, with Clara Bow and Fredric March. 7/11 at 2: (See 7/10 at 6); at 5: *Skippy* (1931), dir. Norman Taurog, with Jackie Coogan. 7/12 at 2: (See 7/11 at 5); at 5: (See 7/10 at 2:30). 7/13 at 2:30: *The Virginian* (1929), dir. Victor Fleming, with Gary Cooper; at 6: *The Dance of Life* (1929), dir. John Cromwell. 7/14 at 2:30: (See 7/13 at 6); at 6: (See 7/13 at 2:30). **Titus Theater 2:** Through 9/5: "Berlinart: 20 Films." 7/9 at 6:30, 7/11 at 4: *Melek Leaves* (1985), dir. Jeanine Meerapfel.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 7/7–8 at 8 and 10: *Crimes of the Heart* (1986), dir. Bruce Beresford, with Diane Keaton, Jessica Lange, and Sissy Spacek. 7/9–10 and 8 and 10:15: *Opera do Malandro* (Brazil, 1986), dir. Ruy Guerra. 7/11 at 8 and 10, 7/12 at 5 and 9, 7/13 at 8 and 10: *My Sweet Little Village* (Czechoslovakia, 1986), dir. Jiri Menzel; 7/12 at 7 ($6): *Steamboat Bill, Jr.* (1928, silent, live piano accompaniment), dir. Charles F. Reisner, with Buster Keaton. 7/14 at 8 and 9:45: *Re-Animator* (1985), dir. Stuart Gordon.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Free with museum admission: Through 7/15: Tue.–Sun. at 2:30: *The Jackie Robinson Story* (1950), dir. Alfred E. Green, with Robinson and Ruby Dee. 7/12 at 2 ($2; children $1): *Drums Along the Mohawk* (1939), dir. John Ford, with Henry Fonda and Claudette Colbert.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 8/6: "Mostly Operetta." 7/7–9 at 6: *Show Boat* (1951), dir. George Sidney, with Kathryn Grayson, Ava Gardner, and Howard Keel; at 8: *Rose Marie* (1936), dir. W. S. Van Dyke II, with Jeanette MacDonald and Nelson Eddy; at 10: *The Girl of the Golden West* (1938), dir. Robert Z. Leonard, with Jeanette MacDonald and Nelson Eddy. 7/10–12 at 6: *New Moon* (1940), dir. Robert Z. Leonard, with Jeanette MacDonald and Nelson Eddy; at 8: *The Firefly* (1937), dir. Robert Z. Leonard, with Jeanette MacDonald and Allan Jones; at 10:15: *The Cat and the Fiddle* (1934), dir. William K. Howard, with Jeanette MacDonald and Ramon Novarro; 7/11–12 at 4: *The Student Prince* (1928), dir. Ernst Lubitsch, with Ramon Novarro and Norma Shearer. 7/14–16 at 6: *Rio Rita* (1929), dir. Luther Reed, with Bebe Daniels and John Boles; at 8: *Bitter Sweet* (1940), dir. W. S. Van Dyke II, with Jeanette MacDonald and Nelson Eddy; at 10: *New Moon* (1930), dir. Jack Conway, with Grace Moore and Lawrence Tibbett. "Public Service" (free): Sat.–Sun. at 2: *Memories of Duke* (1980), by Gary Keys.

QUEENS COLLEGE—Kiely Hall, Room 170, L. I. Expwy. and Kissena Blvd., Flushing, Queens (718-520-7303). Free. Through 8/5: "Humor International." 7/8 at 1:30: *Loves of a Blonde* (Czechoslovakia, 1965), dir. Milos Forman; discussion with Lillian Pollak.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 7/25: "Masters of Silent Comedy." 7/11 at 2: *The Gold Rush* (1925), dir. and with Charles Chaplin.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 7/12 at 1:30: *Dr. Mabuse, der Spieler: Menschen der Zeit* (Germany, 1922), dir. Fritz Lang.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. 7/14–8/2: "Film and Video on Art." 7/14 at 1:30, 7/15–16 at 11:30 a.m.: Video Program 1; 7/14 at 4:30, 7/15–16 at 2:30: Video Program 2.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). $8. Through 7/16: "The Seven Deadly Sins Film Festival"; moderated by Dr. Sybil DelGaudio. 7/8 at 8: "Sloth": *Oblomov* (U.S.S.R., 1980), dir. Nikita Mikhalkov. 7/9 at 8: "Pride": *The Magnificent Ambersons* (1943), dir. Orson Welles, with Joseph Cotten, Anne Baxter, and Agnes Moorehead.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Beverly Hills Cop II.* #2—*Innerspace.* #3—*Predator.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Dragnet.* #2—*The Witches of Eastwick.* #3—*Beverly Hills Cop II.* #4—Through 7/9: *Spaceballs.* Beg. 7/10: *Adventures in Babysitting.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Untouchables.* #2—*Beverly Hills Cop II.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Innerspace.* #2—Through 7/9: *Beverly Hills Cop II.* Beg. 7/10: *Spaceballs.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 7/9: *Beverly Hills Cop II.* Beg. 7/10 (tent.): *Predator.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Witches of Eastwick.* #2—Through 7/9: *Predator.* Opening 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #3—*Adventures in Babysitting.* #4—*Beverly Hills Cop II.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 7/9: *Predator.* Beg. 7/10: *The Believers.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Dragnet.* #2—*The Untouchables.* #3—*The Believers.* #4—*Beverly Hills Cop II.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Innerspace.* #2—*The Untouchables.* #3—*Full Metal Jacket.* #4—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #5—*Benji the Hunted.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*The Witches of Eastwick.* #2—Through 7/9: *Spaceballs.* Beg. 7/10: *Adventures in Babysitting.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Full Metal Jacket.* #2—Through 7/9: *The Witches of Eastwick.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #3—*Predator.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Benji the Hunted.* #2—*Predator.* #3—*Roxanne.* #4—*Dragnet.* #5—*The Untouchables.* #6—*The Believers.* #7—*The Witches of Eastwick.* #8—*Innerspace.* #9—*Spaceballs.* #10—*Beverly Hills Cop II.* #11—*Full Metal Jacket.* #12—*Adventures in Babysitting.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Adventures in Babysitting.* #2—*The Untouchables.* #3—*Roxanne.* #4—*Dragnet.* #5—*Full Metal Jacket.* #6—Through 7/9: *Harry and the Hendersons.* Beg. 7/10: *The Squeeze.* #7—*The Believers.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). *Sweet Lorraine.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Spaceballs.* #2—*Adventures in Babysitting.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Spaceballs.* #2—*Full Metal Jacket.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Adventures in Babysitting.* #2—*The Witches of Eastwick.* #3—Through 7/9: *The Untouchables.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Adventures in Babysitting.* #2—*Innerspace.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Witches of Eastwick.* #2—*Beverly Hills Cop II.* #3—*The Untouchables.* #4—*Innerspace.* #5—*Harry and the Hendersons.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Beverly Hills Cop II.* #2—*The Untouchables.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 7/9: *The Witches of Eastwick.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—*Predator.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Innerspace.* #2—*Spaceballs.* #3—*The Witches of Eastwick.* #4—*Beverly Hills Cop II.* #5—*Benji the Hunted.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Beverly Hills Cop II.* #2—*Predator.* #3—*The Believers.* #4—*Benji the Hunted.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Innerspace.* #2—*Beverly Hills Cop II.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Roxanne.* #2—*Predator.* #3—*Spaceballs.* #4—*Full Metal Jacket.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Through 7/9: *The Believers.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—*Adventures in Babysitting.* #3—*Benji the Hunted.* #4—*The Untouchables.* #5—*The Witches of Eastwick.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Beverly Hills Cop II.* #2—*Dragnet.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Beverly Hills Cop II.* #2—*The Believers.* #3—*The Untouchables.* #4—*Dragnet.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Untouchables.* #2—*Harry and the Hendersons.* #3—*Beverly Hills Cop II.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*The Witches of Eastwick.* #2—*Dragnet.* #3—*Predator.* #4—*Full Metal Jacket.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Dragnet.* #2—*Spaceballs.* #3—*Innerspace.* #4—*The Witches of Eastwick.* #5—*Adventures in Babysitting.* #6—*The Untouchables.* #7—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #8—Through 7/9: *Beverly Hills Cop II.* Beg. 7/10: *The Squeeze.* #9—*Roxanne.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Full Metal Jacket.* #2—*Innerspace.* #3—*Spaceballs.* #4—*Adventures in Babysitting.* #5—*The Witches of Eastwick.* #6—*Beverly Hills Cop II.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Predator.* #2—*Dragnet.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Dragnet.* #2—*Beverly Hills Cop II.* #3—*Innerspace.* #4—Through 7/9: *The Witches of Eastwick.* #5—*Predator.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—Through 7/9: *Benji the Hunted.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—Through 7/9: *The Believers.* Beg. 7/10: *The Squeeze.* #3—*Roxanne.* #4—*Innerspace.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Adventures in Babysitting.* #2—*The Witches of Eastwick.* #3—*Predator.* #4—*Innerspace.* #5—*Beverly Hills Cop II.* #6—Through 7/9: *Roxanne.* Beg. 7/10: *The Squeeze.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Untouchables.* #2—*The Witches of Eastwick.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Full Metal Jacket.* #2—*Dragnet.* #3—*Roxanne.* #4—*Spaceballs.*

303. CORONA—PLAZA—(639-7722). *Predator; Aliens.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Roxanne; Harry and the Hendersons.* #2—*The Believers; Benji the Hunted.* #3—*Full Metal Jacket.* #4—Through 7/9: *Innerspace.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #5—Through 7/9: *Adventures in Babysitting.* Beg. 7/10: *The Squeeze.* #6—*Predator.* #7—*Spaceballs.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.* #3—*Spaceballs.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Adventures in Babysitting.* #2—*Innerspace.* #3—Through 7/9: *Predator.* Beg. 7/10: *The Squeeze.* #4—Through 7/9: *Beverly Hills Cop II.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Untouchables.* #2—*Roxanne.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Sweet Lorraine.* #2—*River's Edge.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Roxanne.* #2—*Adventures in Babysitting.* #3—*Full Metal Jacket.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Innerspace.* #2—Through 7/9: *Benji the Hunted.* Beg. 7/10: *The Squeeze.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Untouchables.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Predator.* #2—Through 7/9: *The Believers.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #3—*The Witches of Eastwick.* #4—*Dragnet.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 7/9: *Roxanne; Benji the Hunted.* Beg. 7/10: *The Squeeze.* #2—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #3—*Innerspace.* #4—*Adventures in Babysitting.* #5—*Spaceballs.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Beverly Hills Cop II.* #2—*Dragnet.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Witches of Eastwick.* #2—*The Untouchables.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Innerspace.* #2—*Dragnet.* #3—*Predator.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Beverly Hills Cop II.* #2—*Spaceballs.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—*The Witches of Eastwick.* #3—*Beverly Hills Cop II.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Enemy Territory; Nighmare on Elm Street III.* #2—*The Believers; The Gate.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Untouchables.* #2—*Spaceballs.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Adventures in Babysitting.* #2—*Dragnet.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Benji the Hunted.* #2—*Beverly Hills Cop II.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Untouchables.* #2—*Roxanne.*

402. NEW DORP—LANE—(351-2110). *Spaceballs.*

403. NEW DORP—RAE—(979-0444). #1—*The Secret of My Success.* #2—*Platoon.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Dragnet.* #2—*Adventures in Babysitting.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*The Witches of Eastwick.* #2—*Beverly Hills Cop II.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Roxanne.* #2—*Benji the Hunted; Sweet Lorraine.*

501. BELLMORE—MOVIES—(783-7200). Through 7/9: *Sweet Lorraine; The Chipmunk Adventure.* Beg. 7/10: *The Believers.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 7/9: *Project X.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Innerspace.* #2—*The Witches of Eastwick.* #3—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #4—*Roxanne.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—Through 7/9: *The Untouchables.* Beg. 7/10: *The Squeeze.* #2—*Predator.* #3—*Benji the Hunted.* #4—*Spaceballs.* #5—*Dragnet.* #6—*Adventures in Babysitting.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007) #1—*Spaceballs.* #2—*The Untouchables.* #3—*Full Metal Jacket.* #4—*Predator.* #5—*Beverly Hills Cop II.* #6—*The Witches of Eastwick.* #7—*Adventures in Babysitting.* #8—*Roxanne.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Dragnet.* #2—*The Witches of Eastwick.* #3—Through 7/9: *Beverly Hills Cop II.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

507. HEWLETT—HEWLETT—(791-6768). Through 7/9: *Secret of My Success.* Beg. 7/10: *Lethal Weapon.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Benji the Hunted.* #2—*Predator.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Beverly Hills Cop II.* #2—*Spaceballs.* #3—*Dragnet.* #4—*Innerspace.* #5—*The Untouchables.* #6—Through 7/9: *The Believers.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #7—*Harry and the Hendersons.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Untouchables.* #2—*Dragnet.* #3—*Adventures in Babysitting.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 7/9: *Benji the Hunted.* Beg. 7/10: *Harry and the Hendersons.* #2—Through 7/9: *Sweet Lorraine.* Beg. 7/10: *Predator.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Spaceballs.* #2—*Dragnet.* #3—*Adventures in Babysitting.*

#4—The Untouchables. #5—Beverly Hills Cop II. #6—The Believers.

513. LONG BEACH—PARK AVENUE—(432-0576). Through 7/9: *The Believers; Harry and the Hendersons.* Beg. 7/10: *Predator.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Full Metal Jacket.* #2—*Roxanne.* #3—Through 7/9: *Predator.* Beg. 7/10: *The Squeeze.* #4—Through 7/9: *The Believers.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

515. MALVERNE—TWIN—(599-6966). #1—Through 7/9: *Harry and the Hendersons.* #2—Through 7/9: *Sweet Lorraine.* Beg. 7/10 (tent.): *Predator.*

516. MANHASSET—MANHASSET—(627-7887). #1—*The Untouchables.* #2—*Adventures in Babysitting.* #3—Through 7/9: *Sweet Lorraine.* Beg. 7/10: *The Squeeze.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Dragnet.* #2—*Adventures in Babysitting.* #3—*The Witches of Eastwick.* #4—*Spaceballs.* #5—*Roxanne.* #6—*Innerspace.* #7—*Beverly Hills Cop II.* #8—Through 7/9: *The Witches of Eastwick.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #9—Through 7/9: *Predator.* Beg. 7/10: *The Squeeze.*

518. MASSAPEQUA—PEQUA—(799-6464). *Full Metal Jacket.*

519. MERRICK—TWIN—(546-1270). #1—*Dragnet.* #2—*Predator.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Innerspace.* #2—*Roxanne.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Program unavailable. #2—Program unavailable.

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—Program unavailable. #2—Program unavailable.

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Innerspace.* #2—*The Witches of Eastwick; Harry and the Hendersons.* #3—*Spaceballs.* #4—*Full Metal Jacket; The Chipmunk Adventure.* #5—Through 7/9: *Benji the Hunted; Radio Days.* Beg. 7/10: *Benji the Hunted; Revenge of the Nerds II: Nerds in Paradise.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Beverly Hills Cop II.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Spaceballs.* #2—*The Witches of Eastwick.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Roxanne.* #2—*Personal Services.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Adventures in Babysitting.* #2—*Roxanne.* #3—*Full Metal Jacket.*

528. SYOSSET—UA CINEMA 150—(364-0700). *The Witches of Eastwick.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Predator.* #2—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #3—*Benji the Hunted.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Adventures in Babysitting.* #2—*The Believers.* #3—*Beverly Hills Cop II.* #4—*Harry and the Hendersons; Beverly Hills Cop II.* #5—*The Untouchables.* #6—*The Untouchables.* #7—*Spaceballs.* #8—*Innerspace.* #9—*The Witches of Eastwick.* #10—*Dragnet.* #11—*Full Metal Jacket.* #12—*Roxanne.*

531. WANTAGH—WANTAGH—(781-6969). Through 7/9: *The Secret of My Success.* Beg. 7/10: *Lethal Weapon.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 7/9: *The Witches of Eastwick.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—*Dragnet.* #3—*Innerspace.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Platoon.* #2—*Benji the Hunted.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 7/9: *Roxanne.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—*Predator.* #3—*Innerspace.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Beverly Hills Cop II.* #2—*Adventures in Babysitting.* #3—*Dragnet; Harry and the Hendersons.*

602. BAY SHORE—CINEMA—(665-1722). *Full Metal Jacket.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*The Witches of Eastwick.* #2—*Spaceballs.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 7/9: *Dragnet.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—Through 7/9: *The Untouchables.* Beg. 7/10: *The Squeeze.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Innerspace.* #2—*Adventures in Babysitting.* #3—*Benji the Hunted; The Believers.* #4—*The Witches of Eastwick.* #5—*Roxanne.* #6—*Beverly Hills Cop II.* #7—*Spaceballs.* #8—*The Untouchables.* #9—*Dragnet.* #10—*Predator.* #11—*Harry and the Hendersons.* #12—*Full Metal Jacket.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Full Metal Jacket.* #2—*Beverly Hills Cop II.* #3—*Adventures in Babysitting.* #4—*Harry and the Hendersons.* #5—*The Untouchables.* #6—*The Chipmunk Adventure; The Believers.* #7—*Predator.* #8—*Innerspace.* #9—*The Witches of Eastwick.* #10—*Dragnet.* #11—*Roxanne.* #12—*Spaceballs.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Benji the Hunted.* #2—Through 7/9: *Sweet Lorraine.* Beg. 7/10: *The Squeeze.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Innerspace.* #2—*Spaceballs.* #3—*The Witches of Eastwick.* #4—*Adventures in Babysitting.* #5—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #6—Through 7/9: *Beverly Hills Cop II.* Beg. 7/10: *The Squeeze.* #7—*Roxanne.* #8—*The Untouchables.*

611. CORAM—PINE—(698-6442). #1—*The Untouchables.* #2—*Predator.* #3—*Benji the Hunted.* #4—*The Believers.* #5—*Dragnet.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Full Metal Jacket.* #2—*The Witches of Eastwick.* #3—Through 7/9: *Dragnet.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #4—*Adventures in Babysitting.* #5—*The Untouchables.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Beverly Hills Cop II.* #2—*Dragnet.*

614. FIRE ISLAND—COMMUNITY—(583-5184). 7/8, 9: *Stand by Me.* 7/10, 11: *The Color of Money.* 7/13, 14: *Brighhton Beach Memoirs.*

615. GREENPORT—GREENPORT—(477-0500). Through 7/9: *Harry and the Hendersons.* Beg. 7/10 (tent.): *The Untouchables.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Spaceballs.* #2—*Innerspace.* #3—*Dragnet.* #4—*Roxanne.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Untouchables.*

618. ISLIP—ISLIP—(581-5200). #1—*Adventures in Babysitting.* #2—*Beverly Hills Cop II.* #3—*Dragnet; Harry and the Hendersons.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

620. LINDENHURST—LINDENHURST—(888-5400). *Harry and the Hendersons.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Untouchables.* #2—Through 7/9: *Dragnet.* Beg. 7/10: *The Squeeze.* #3—*The Witches of Eastwick.* #4—*Spaceballs.* #5—*Adventures in Babysitting.* #6—*Innerspace.*

622. MONTAUK—THE MOVIES—(668-2393). Through 7/9: *"Crocodile" Dundee; The Secret of My Success.*

623. NORTHPORT—NORTHPORT—(261-8600). *Harry and the Hendersons.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Innerspace.* #2—Through 7/9: *Benji the Hunted.* Beg. 7/10: *The Squeeze.* #3—*Spaceballs.* #4—*The Witches of Eastwick.* #5—*The Untouchables.* #6—*Predator.* #7—*Roxanne.* #8—*Adventures in Babysitting.* #9—*Beverly Hills Cop II.* #10—Through 7/9: *Dragnet.* Beg. 7/10: *Full Metal Jacket.* #11—Through 7/9: *Full Metal Jacket.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 7/9: *Ishtar.* Beg. 7/10: *Harry and the Hendersons.* #2—*The Secret of My Success.* #3—*Rivers Edge.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 7/9: *The Witches of Eastwick; Project X.* Beg. 7/10: *The Witches of Eastwick.* **WEST**—*Dragnet; The Chipmunk Adventure.*

628. RIVERHEAD—SUFFOLK—(727-3133). *Beverly Hills Cop II.*

629. ROCKY POINT—DRIVE-IN—(744-8900). *Innerspace.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 7/9: *Prick Up Your Ears.* Beg. 7/10: *Tangos.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Spaceballs.* #2—*The Witches of Eastwick.* #3—*The Untouchables.*

632. SHIRLEY—DRIVE-IN—(281-5444). Through 7/9: *Dragnet.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Roxanne.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Spaceballs.* #2—*Innerspace.* #3—Through 7/9: *Beverly Hills Cop II.* Beg. 7/10: *The Squeeze.* #4—*Roxanne.* #5—*Dragnet.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Spaceballs.* #2—*Beverly Hills Cop II.* #3—*Adventures in Babysitting.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 7/9: *Benji the Hunted; Harry and the Hendersons; The Chipmunk Adventure.* Beg. 7/10: *Predator.* #2—Through 7/9: *The Believers; Sweet Lorraine.* Beg. 7/10: *Benji the Hunted; Beverly Hills Cop II.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Spaceballs.* #2—*The Untouchables.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Roxanne.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Full Metal Jacket.* #2—*Roxanne.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Beverly Hills Cop II.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Dragnet.* #2—*Full Metal Jacket.* #3—*Roxanne.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Spaceballs.* #2—*Roxanne.*

704. HARRISON—CINEMA—(835-5952). *Harry and the Hendersons.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Beverly Hills Cop II.* #2—*Innerspace.* #3—*Predator.* #4—*Dragnet.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Innerspace.* #2—*Benji the Hunted.* #3—*The Untouchables.* #4—*Full Metal Jacket.* #5—*The Witches of Eastwick.* #6—*Spaceballs.* #7—*Predator.* #8—*Beverly Hills Cop II.* #9—*Roxanne.* #10—*Dragnet.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Witches of Eastwick.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Roxanne.* #2—*Innerspace.* #3—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #4—*Adventures in Babysitting.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 7/9: *The Believers.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—*Benji the Hunted.* #3—*Adventures in Babysitting.* #4—*The Witches of Eastwick.* #5—*The Untouchables; Dragnet.* #6—Through 7/9: *Harry and the Hendersons.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 7/9: *Harry and the Hendersons.* Beg. 7/10: *The Believers.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Predator.* #2—*Beverly Hills Cop II.*

712. NEW ROCHELLE—TOWN—(632-9700). *Spaceballs.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Beverly Hills Cop II.* #2—*Dragnet.* #3—*Innerspace.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Witches of Eastwick.* #2—*Predator.* #3—*Spaceballs.* #4—*Full Metal Jacket.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Beverly Hills Cop II.* #2—*Innerspace.* #3—*The Untouchables.* #4—*Adventures in Babysitting.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Spaceballs.*

718. RYE—RYE RIDGE—(939-8177). #1—*Dragnet.* #2—*Beverly Hills Cop II.*

719. SCARSDALE—FINE ARTS—(723-6699). *Full Metal Jacket.*

720. SCARSDALE—PLAZA—(725-0078). Through 7/9: *Harry and the Hendersons.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*The Untouchables.* #2—*The Witches of Eastwick.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Untouchables.* #2—*Adventures in Babysitting.* #3—*Spaceballs.* #4—*The Untouchables.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.* #3—*Benji the Hunted.* #4—*Innerspace.* #5—Through 7/9: *Predator.* Beg. 7/10: *The Squeeze.* #6—*The Believers.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Spaceballs.* #2—*Benji the Hunted.* #3—*The Witches of Eastwick.* #4—*Spaceballs.* #5—*Full Metal Jacket.* #6—*Predator.* #7—*Dragnet.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Harry and the Hendersons.* #2—*The Believers.*

Rockland County

750. BLAUVELT—NYACK DRIVE-IN—(358-1844). Through 7/9: *Dragnet; Back to the Future.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise; Mannequin.*

751. MONSEY—ROCKLAND DRIVE-IN—(356-4040). Through 7/9: *Roxanne; Karate Kid Part II.*

752. NANUET—MALL—(623-6336). *The Witches of Eastwick.*

753. NANUET—MOVIES—(623-0211). #1—*Innerspace.* #2—*The Believers.* #3—*Roxanne.* #4—*Benji the Hunted.* #5—*Adventures in Babysitting.*

754. NANUET—ROUTE 59—(623-3355). *Full Metal Jacket.*

755. NEW CITY—TOWN—(634-5100). #1—*Dragnet.* #2—*Beverly Hills Cop II.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*The Witches of Eastwick.* #2—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

757. NYACK—CINEMA EAST—(358-6631). *The Untouchables.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Spaceballs; Running Scared.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—Through 7/9: *Beverly Hills Cop II.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #2—*Spaceballs.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Adventures in Babysitting.*

761. SPRING VALLEY—CINEMA 45—(352-1445). Through 7/9: *Predator.* Beg. 7/10: *House II: The Second Story.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Spaceballs.* #2—*The Untouchables.*

763. STONY POINT—9 W—(942-0303). Through 7/9: *The Believers; Benji the Hunted.* Beg. 7/10: *Beverly Hills Cop II.*

764. SUFFERN—LAFAYETTE—(357-6030). *Dragnet.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Benji the Hunted; Harry and the Hendersons.* #2—*Dragnet.*

801. DANBURY—CINE—(743-2200). #1—*The Witches of Eastwick.* #2—Through 7/9: *Roxanne.* Beg. 7/10: *The Squeeze.* #3—*Spaceballs.*

802. DANBURY—CINEMA—(748-2923). #1—*The Untouchables.* #2—*Innerspace.*

803. DANBURY—PALACE—(748-7496). #1—*Full Metal Jacket.* #2—*Adventures in Babysitting.* #3—Through 7/9: *Beverly Hills Cop II.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Innerspace.* #2—*Harry and the Hendersons.*

806. FAIRFIELD—COUNTY—(334-1411). *Full Metal Jacket.*

807. GREENWICH—CINEMA—(869-6030). #1—*Harry and the Hendersons.* #2—*Dragnet.*

808. GREENWICH—PLAZA—(869-4030). #1—*The Witches of Eastwick.* #2—*Spaceballs.* #3—*Adventures in Babysitting.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*The Witches of Eastwick.* #2—*Innerspace.*

810. NORWALK—CINEMA—(838-4504). #1—*Predator.* #2—*Innerspace.*

811. NORWALK—NORWALK—(866-9202). *The Chipmunk Adventure; Beverly Hills Cop II.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Secret of My Success; Benji the Hunted.*

813. SOUTH NORWALK—SONO—(866-9202). 7/7–9: *Fellini Satyricon; Canterbury Tales.* 7/10–13: *Waiting for the Moon; Athens, Ga.—Inside/Out.* 7/14–16: *Fox and His Friends; Lola* (1982).

814. SPRINGDALE—STATE—(325-0250). *The Believers.*

815. STAMFORD—AVON—(324-9205). #1—*Beverly Hills Cop II.* #2—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

816. STAMFORD—CINEMA—(324-3100). #1—*The Untouchables.* #2—*Innerspace.* #3—Through 7/9: *Roxanne.* Beg. 7/10: *The Squeeze.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Full Metal Jacket.* #2—*Benji the Hunted.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Roxanne.* #2—*Innerspace.* #3—*The Witches of Eastwick.* #4—*Adventures in Babysitting.* #5—*Benji the Hunted.* #6—*Predator.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*The Untouchables.* #2—*Beverly Hills Cop II.* #3—*The Witches of Eastwick.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dragnet.* #2—*Full Metal Jacket.* #3—(227-9619). *The Witches of Eastwick.* #4—(226-6666). *Roxanne.*

821. WESTPORT—POST—(227-0500). *The Untouchables.*

822. WILTON—CINEMA—(762-5678). *The Believers; Benji the Hunted.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Witches of Eastwick.* #2—Through 7/9: *Beverly Hills Cop II.* #3—*Spaceballs.* #4—*Innerspace.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Beverly Hills Cop II.* #2—*The Untouchables.*

902. JERSEY CITY—STATE—(653-5200). #1—*Full Metal Jacket.* #2—*Dragnet.* #3—*The Witches of Eastwick.* #4—*Predator.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Full Metal Jacket.* #2—*Benji the Hunted.* #3—*Adventures in Babysitting.* #4—*Spaceballs.* #5—*The Untouchables.* #6—*The Untouchables.* #7—*Predator.* #8—*Roxanne.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Beverly Hills Cop II.* #2—*Harry and the Hendersons.* #3—*Innerspace.* #4—*Dragnet.* #5—*The Witches of Eastwick.* #6—*The Believers.*

905. UNION CITY—SUMMIT—(865-4120). Program unavailable.

906. WEST NEW YORK—MAYFAIR—(865-2010). *The Believers; Million Dollar Mystery.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Dragnet.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Beverly Hills Cop II.* #2—*The Witches of Eastwick.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

913. IRVINGTON—CASTLE—(372-9324). #1—*The Believers.* #2—*Creep Show; Ninja II*

914. LIVINGSTON—COLONY—(992-0800). *Roxanne.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Untouchables.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Adventures in Babysitting.* #2—*Dragnet.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Spaceballs.* #2—*Adventures in Babysitting.* #3—*Roxanne.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Innerspace.* #2—*Benji the Hunted.* #3—*The Believers.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Innerspace.* #2—*Adventures in Babysitting.* #3—*Spaceballs.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Dragnet.* #2—*The Witches of Eastwick.* #3—*The Untouchables.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Beverly Hills Cop II.* #2—*Predator.* #3—*Full Metal Jacket.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Benji the Hunted; Tin Men.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Adventures in Babysitting.* #2—*Harry and the Hendersons.*

932. ELIZABETH—ELMORA—(352-3483). *The Untouchables.*

933. LINDEN—QUAD—(925-9787). #1—*The Believers.* #2—*Predator.* #3—*Benji the Hunted.* #4—*Dragnet.* #5—*Innerspace.*

934. UNION—FIVE POINTS—(964-3466). #1—*Innerspace.* #2—*The Witches of Eastwick.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Full Metal Jacket.*

936. UNION—UNION—(686-4373). #1—*Beverly Hills Cop II.* #2—*Spaceballs.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Roxanne.* #2—*Dragnet.* #3—*Predator.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Believers.* #2—*Benji the Hunted.* #3—*Innerspace.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—Through 7/9: *The Untouchables.* #2—*Spaceballs.* #3—*Innerspace.*

951. CLOSTER—CLOSTER—(768-8800). *Beverly Hills Cop II; The Chipmunk Adventure.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Spaceballs.* #2—*Innerspace.* #3—*Adventures in Babysitting.* #4—*Beverly Hills Cop II.*

953. EMERSON—TOWN—(261-1000). #1—*Full Metal Jacket.* #2—*The Untouchables.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*River's Edge.* #2—*Benji the Hunted.*

955. FAIRVIEW—TWIN—(941-2424). #1—*The Untouchables.* #2—*Dragnet.*

956. FORT LEE—LINWOOD—(944-6900). #1—*The Witches of Eastwick.* #2—Through 7/9: *Predator.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

957. FORT LEE—SHARON—(224-0202). *Roxanne.*

958. OAKLAND—TWIN—(337-4478). #1—*Dragnet.* #2—*The Witches of Eastwick.*

959. PARAMUS—CINEMA 35—(845-5070). *"Crocodile" Dundee.*

961. PARAMUS—BERGEN MALL—(845-4449). *Benji the Hunted.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Spaceballs.* #2—*Beverly Hills Cop II.* #3—*The Untouchables.* #4—Through 7/9: *Beverly Hills Cop II.* Beg. 7/10: *The Squeeze.* #5—*The Believers.* #6—Through 7/9: *The Untouchables.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.* #7—*Full Metal Jacket.* #8—*Dragnet.* #9—*Roxanne.* #10—*The Witches of Eastwick.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Innerspace.* #2—*Predator.* #3—*Adventures in Babysitting.*

964. RAMSEY—CINEMA—(825-2090). *Spaceballs.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Predator.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Adventures in Babysitting.* #2—*The Untouchables.* #3—*Beverly Hills Cop II.* #4—Through 7/9: *Roxanne.* Beg. 7/10: *Revenge of the Nerds II: Nerds in Paradise.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Benji the Hunted; The Believers.* #2—*Dragnet.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Harry and the Hendersons; The Secret of My Success.* #2—*Benji the Hunted.* #3—*Ernest Goes to Camp; Lethal Weapon.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Spaceballs.* #2—*Dragnet.* #3—*Innerspace.*

971. WESTWOOD—PASCACK—(664-3200) #1—*The Witches of Eastwick.* #2—*The Witches of Eastwick.* #3—*Roxanne.* #4—*Adventures in Babysitting.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

ADVENTURES IN BABYSITTING—(1 hr. 37 min.; 1987) A comedy about a night of baby-sitting that has gone haywire. With Elisabeth Shue, Anthony Rapp, Keith Coogan, and Maia Brewton. Screenplay by David Simkins. Dir. Chris Columbus. PG-13. **5, 22, 36, 52, 84, 101, 110, 112, 200, 202, 204, 206, 214, 219, 300, 304, 306, 309, 313, 322, 404, 504, 505, 510, 512, 516, 527, 530, 601, 606, 608, 610, 612, 621, 625, 635, 708, 709, 715, 722, 753, 760, 803, 808, 818, 903, 916, 917, 919, 931, 963, 967, 971**

THE BELIEVERS—(1 hr. 54 min.; 1987) When John Schlesinger tries to get down and dirty, he becomes hateful. The director of *Billy Liar, Midnight Cowboy,* and *Sunday Bloody Sunday* brings less skill to such routine genre assignments as *Marathon Man* and *The Believers* than a hack director who may really believe in what he's doing. *The Believers* is overwrought, tired nonsense about blood cults in Manhattan—fathers who have succumbed to black magic and make sacrifices of their young sons, etc. The movie hypocritically makes a great show of being disgusted by the bloody rites that it has manufactured for our entertainment. Martin Sheen, a psychotherapist who tries to get to the bottom of things, spends a great deal of time running up and down stairs, and Helen Shaver, after a few good moments, winds up writhing on the floor with beetles or scorpions, or whatever they are, coming out of a hole in her cheek. With Harris Yulin and Robert Loggia. (6/22/87) R. **3, 35, 48, 67, 69, 85, 89, 90, 91, 107, 108, 112, 200, 211, 214, 223, 304, 312, 319, 501, 509, 512, 513, 514, 530, 606, 611, 636, 709, 710, 723, 725, 753, 763, 814, 822, 904, 918, 933, 962, 968**

BENJI THE HUNTED—(1 hr. 33 min.; 1987) Stranded in the wilderness without his trainer after a fishing accident, Benji, the celebrated canine hero, rescues a group of orphaned cougar cubs from a terrible fate. Written and directed by Joe Camp. G. **20, 36, 40, 42, 84, 91, 109, 112, 210, 211, 214, 223, 304, 310, 313, 500, 504, 508, 511, 523, 529, 533, 606, 609, 611, 625, 636, 636, 706, 709, 723, 724, 753, 763, 800, 812, 817, 818, 822, 903, 918, 930, 933, 938, 954, 961, 968, 969**

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory, shambling tempo that Martin Brest, director of the original, gave it. The opportunistic producers Don Simpson and Jerry Bruckheimer hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a slam-bang, rock-video piece of filmmaking. Things keep moving so fast that in the action sequences, all you take in is the whirring speed. Sexual attitudes are stupidly, brazenly retrograde: Women are either bitches or twitches. Though Eddie Murphy is still funny, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider—he seems at home everywhere. Murphy's the star, the gravy train, and everyone in the movie treats him as a king. There's nothing left for him to discover as an actor but further proofs of his own greatness. With Judge Reinhold and John Ashton, repeating their roles as cops, and the repellent Brigitte Nielsen. (6/1/87) R. **24, 32, 62, 67, 85, 89, 100, 101, 102, 103, 104, 106, 108, 207, 208, 210, 211, 212, 215, 216, 217, 219, 220, 222, 300, 305, 306, 314, 317, 318, 401, 405, 505, 506, 512, 517, 530, 601, 606, 608, 610, 613, 618, 625, 628, 634, 635, 636, 701, 705, 706, 711, 713, 715, 718, 755, 759, 763, 803, 811, 815, 819, 900, 901, 904, 911, 921, 936, 951, 952, 962, 962, 967**

DEVIL IN THE FLESH—(1 hr. 50 min.; 1986) In Italian, Eng. subtitles. In the never-never land of serious erotic cinema, this earnest picture from Italy, directed by Marco Bellocchio, has more substance than the recent lard-brained *Betty Blue,* less than the talky *Last Tango in Paris.* Bellocchio, the last 19th-century anarchist, raises his rampant sword against all the forces of "repression"—the church, the state, the bourgeoisie; psychoanalysis; mom and dad. His weapon in this holy war? A student and a beautiful, possibly insane young woman fornicating in an empty Rome apartment. The movie is an allegory of passion as revolt, with madness standing in as the symbol of extreme freedom. Starring Federico Pitzalis, a slender, darkly handsome young man, who is completely unformed as an actor, and the very naked Maruschka Detmers, who is laughingly sensual, viperish, unhinged, and dangerous. Based on the same Raymond Radiguet novel that inspired the 1947 movie, starring Micheline Presle and Gérard Philipe. (6/8/87) X. **11, 45**

DRAGNET—(1 hr. 50 min.; 1987) Reviewed in this issue. PG-13. **10, 30, 46, 60, 60, 65, 85, 101, 108, 112, 200, 215, 216, 218, 219, 221, 222, 302, 312, 314, 316, 322, 504, 509, 510, 512, 517, 519, 530, 532, 604, 606, 608, 611, 612, 613, 616, 618, 621, 625, 627, 632, 634, 702, 705, 706, 709, 713, 718, 724, 750, 755, 764, 800, 807, 902, 904, 910, 916, 920, 933, 937, 955, 958, 962, 968, 970**

FULL METAL JACKET—(1 hr. 56 min.; 1987) Reviewed in this issue. R. **6, 31, 51, 51, 66, 82, 109, 111, 112, 200, 203, 213, 218, 220, 302, 304, 309, 505, 514, 518, 523, 527, 530, 602, 606, 608, 612, 625, 625, 700, 702, 706, 714, 719, 724, 754, 803, 806, 817, 820, 903, 935, 953, 962**

HARRY AND THE HENDERSONS—(1 hr. 45 min.; 1987) This comedy from the Spielberg factory about a family that takes in the Abominable Snowman—Bigfoot—starts well, with an exciting tug-of-war between wonder and fear, but it quickly degenerates into a cuddly Disney movie of 30 years ago. The monster, it turns out, only wants to be loved, and once the beast becomes a huge house pet, all interest drains from the picture. Spielberg's cinematographer, Allen Daviau, gives the movie some visual grandeur, but the actors turn themselves into heartwarmers. With John Lithgow, Melinda Dillon, and Don Ameche. Dir. William Dear. (6/22/87) PG. **33, 200, 207, 217, 304, 305, 509, 511, 513, 515, 523, 530, 601, 606, 608, 615, 618, 623, 626, 636, 704, 709, 710, 720, 725, 800, 805, 807, 904, 931, 969**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 33, 87**

HOUSE II: THE SECOND STORY—(1 hr. 28 min.; 1987) Another tale of home-where-the-horror-is; this time, a young artist inherits a large haunted stone house. With Arye Gross, Jonathan Stark, Royal Dano, Bill Maher, Lar Park Lincoln, and John Ratzenberger. Written and directed by Ethan Wiley. PG-13. **67, 761**

INNERSPACE—(1 hr. 58 min.; 1987) A supermarket clerk inadvertently becomes a part of a top-secret miniaturization experiment. With Dennis Quaid, Martin Short, Meg Ryan, and Kevin McCarthy. Screenplay by Jeffrey Boam and Chip Proser; story by Proser. Dir. Joe Dante. PG. **10, 20, 33, 44, 68, 85, 103, 109, 112, 206, 207, 210, 212, 219, 220, 222, 223, 300, 306, 310, 313, 316, 503, 509, 517, 520, 523, 530, 532, 600, 606, 608, 610, 616, 621, 625, 629, 634, 705, 706, 708, 713, 715, 723, 753, 802, 809, 810, 816, 818, 900, 904, 919, 933, 938, 950, 952, 970**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. In the 1920s, the head of a powerful Provençal family (Yves Montand) plots to buy a piece of property owned by an idealistic hunchbacked tax collector (Gérard Depardieu), who is unaware of its potential value. With Elisabeth Depardieu and Daniel Auteuil. Screenplay by Claude Berri and Gérard Brach, based on the 1963 novel by Marcel Pagnol. Dir. Berri. PG. **49**

KARMA—(1 hr. 40 min.; 1985) In Vietnamese, Eng. subtitles. The drama of a South Vietnamese soldier and his fiancée, set in Saigon during the late 1960s. A Vietnamese-Swiss co- production shot in Ho Chi Minh City and directed by Hanoi-born filmmaker Ho Quang Minh, who has become a Swiss citizen. Based on the story "The Wounded Beast," by Nguy Ngu. **1**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **33, 507, 531, 960, 969**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81**

★ **PERSONAL SERVICES**—(1 hr. 43 min.; 1987) Some of this British comedy on life in a kinky brothel is rude, disorderly fun. Patiently, and with exquisite manners, the middle-aged and elderly Englishmen looking for sex apply at the whorehouse for "French polishing," or they ask to visit "nanny" ("Bad boy needs to have his bum-bum smacked"), or they get themselves chained to a wall and smacked harder. The tone of pained, incongruous gentility recalls sketches by the Monty Python troupe, of which the director of this movie, Terry Jones, was a long-standing member. But how good a joke is a mild-mannered masochist? *Personal Services* strains patience because its jocular tone never lets up (or shuts up). Jones and writer David Leland have made the men into harmless hobbyists; they take the desperation and anger out of the sexual humor. As an ordinary woman who becomes a famous madam, Julie Walters gives a shrewd, gutsy performance. With Alec McCowen as a braying old pervert. (6/1/87) R. **50, 526**

★ **PLATOON**—(1 hr. 51 min.; 1986) Though flawed, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **403**

PREDATOR—(1 hr. 46 min.; 1987) Arnold Schwarzenegger is Major "Dutch" Schaefer, who, on a mission in the Latin American jungle with his military unit, becomes the target of a lethal alien. With Carl Weathers. Written by James E. Thomas and John C. Thomas. Dir. John McTiernan. R. **3, 7, 31, 47, 66, 89, 90, 91, 100, 104, 106, 107, 109, 111, 112, 209, 211, 213, 219, 221, 222, 300, 303, 304, 306, 313, 316, 318, 503, 504, 505, 508, 511, 513, 515, 517, 519, 529, 529, 600, 608, 610, 611, 619, 625, 636, 705, 706, 708, 711, 714, 724, 756, 761, 810, 815, 818, 902, 912, 921, 933, 937, 956, 963, 966**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **11, 81, 630**

REVENGE OF THE NERDS II: NERDS IN PARADISE—(1 hr. 21 min.; 1987) The army of outcasts returns to find victory at a fraternity conference in Fort Lauderdale. With Robert Carradine, Anthony Edwards, Lewis Skolnick, Timothy Busfield, Andrew Cassese, Curtis Armstrong, and Larry B. Scott. Screenplay by Dan Guntzelman and Steve Marshall. Dir. Joe Roth. PG-13. **7, 33, 47, 66, 84, 106, 109, 111, 204, 209, 214, 219, 304, 306, 313, 318, 503, 506, 509, 514, 517, 529, 600, 604, 610, 612, 619, 625, 632, 708, 709, 750, 756, 759, 803, 815, 912, 956, 962, 967**

★ **RIVER'S EDGE**—(1 hr. 39 min.; 1987) Brilliant, but a mess. Screenwriter Neal Jimenez and director Tim Hunter have constructed a horrifying American myth (the more horrifying because it's based on an actual incident). In a small town, a teenage boy kills his girlfriend, leaving her body by the river. He then takes his friends—girls and boys—to see the corpse. In one way or another, the whole movie is about their lack of response. Hanging out together at school and around town, the kids are a bedraggled rat pack, frenetic yet depressed, worshipers of their own moth-eaten cult. Drugs, souped-up cars, crappy "Death Metal" rock—their preoccupations could be a haplessly demoralized parody of sixties culture. They've grown up in a vacuum of authority, without role models, and their amorality is so complete, it's appallingly funny. Watching the picture, you may be torn by conflicting moods of revulsion and sympathy. Starring the bizarre cartoon actor Crispin Glover as the gang leader, Keanu Reeves, Ione Skye Leitch, and, as an old biker, the inevitable Dennis Hopper. (5/18/87) R. **4, 63, 87, 308, 954**

ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, English subtitles. The great German actress Barbara Sukowa can be radiant, but when she puckers her small mouth, she becomes a Medusa image of harsh scornfulness—witchy, erotic, and menacing. Margarethe von Trotta's movie on Rosa Luxemburg (1870–1919), the great Polish-born revolutionary, is a rather stolid, chastening experience, but Sukowa is still exciting in the role. In front of a crowd, in the many meeting-hall sequences, she gets her voice up to an ironlike hardness; the cords in her neck stand out, and she looks defiantly around the room for signs of opposition, resistance, agreement. Only a woman, the movie implies, could become a master of Marxist theory, a brilliant orator and polemicist, and still love life as much as Rosa did. Von Trotta celebrates Rosa's temperament but smudges her historical role, protecting her from criticism or even question. In the end, the movie is hollow—a celebration of political vocation that refuses to acknowledge the possibility of failure. With Daniel Olbrychski. (6/1/87) **81**

★ **ROXANNE**—(1 hr. 46 min.; 1987) What is this heroic protuberance? Sword, limb, member . . . *nose.* Steve Martin, who has the splendid proboscis, is the star, and Martin wrote the screenplay of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac.* Rostand, writing in 1897, created an epic of nostalgia, a paean to a heroic age (the France of Louis XIV). He must have felt that life had diminished by the 1890s; Steve Martin knows that since then it has diminished a great deal more. Out goes the poetry and rhetoric. Cyrano, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. The material is now good-humored and silly rather than extravagant. Daryl Hannah, providing the comedy with a lyrical inspiration (as she did in *Splash*), is Roxanne, a young astronomer; strapping Rick Rossovich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy, buoyant mood, closer in tone (though not in quality) to the Shakespeare of *Midsummer Night's Dream* than to Rostand. And Martin, athlete, mime, clown, comic, has never been freer, looser, more inventive. The performance has moments worthy of Chaplin. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. (6/15/87) PG-13. **5, 25, 41, 52, 112, 200, 213, 219, 300, 302, 304, 307, 309, 313, 401, 500, 503, 505, 514, 517, 520, 526, 527, 530, 600, 606, 608, 610, 616, 625, 638, 700, 702, 703, 706, 708, 751, 753, 801, 818, 820, 903, 914, 917, 937, 957, 962, 967, 971**

THE SECRET OF MY SUCCESS—(1 hr. 49 min.; 1987) A stupid farce about success in big business starring that whirling little man, Michael J. Fox. Tiny, hairless, and smooth, with an unnervingly placid face—the face of a wizened child—Fox looks like he's been dipped in polyurethane. If you spilled something on him, he would surely wipe clean. Fox plays a young pup from Kansas who starts in the mailroom of a huge conglomerate and takes over the place in a few months. In the course of his rise, beautiful women a head taller pull off his pants and wrestle him into bed. Have the filmmakers lost their minds? Their vision of high finance and corporate life is mainly a caricature—which is a shame, since the public is more than ready for a tough, sardonic movie on the subject. With Helen Slater. Written by Jim Cash, Jack Epps Jr., and A. J. Carothers, from a story by Carothers. Dir. Herbert Ross. (4/27/87) PG-13. **37, 403, 622, 626**

SLEEPWALK—(1 hr. 18 min.; 1986) A dreamlike downtown mystery involving Nicole, a single working mother, her half-Asian son, her bald French roommate Isabelle, and some eccentric strangers. With Suzanne Fletcher, Ann Magnuson, and Dexter Lee. Screenplay by Sara Driver and Lorenzo Mans; story by Driver and Kathleen Brennon. Cinematography by Frank Prinzi and Jim Jarmusch. Dir. Driver. **4, 43**

SPACEBALLS—(1 hr. 36 min.; 1987) Reviewed in this issue. PG. **20, 101, 103, 110, 112, 202, 203, 210, 213, 220, 302, 304, 313, 317, 321, 402, 505, 509, 512, 517, 523, 525, 530, 603, 608, 610, 625, 634, 637, 703, 706, 714, 716, 722, 724, 724, 801, 808, 936, 952, 970**

THE SQUEEZE—(1 hr. 42 min.; 1987) Michael Keaton stars as a man who hasn't been paying alimony and Rae Dawn Chong is a bill collector in this comedy about a murder and a million-dollar scam. With Joe Pantoliano. Written by Daniel Taplitz. Dir. Roger Young. PG-13. **7, 31, 33, 60, 85, 200, 219, 223, 300, 304, 306, 310, 313, 504, 514, 516, 517, 604, 609, 610, 621, 625, 634, 723, 801, 816, 962**

STRAIGHT TO HELL—(1 hr. 26 min.; 1987) Three gunslingers stumble into a settlement run by a murderous clan: an "irreverent homage" to the spaghetti Western. With Sy Richardson, Joe Strummer, Dick Rude, Courtney Love, Elvis Costello, Dennis Hopper, Grace Jones, and Jim Jarmusch. Screenplay by Rude and Alex Cox. Dir. Cox. R. **54**

SUMMER NIGHT—(1 hr. 28 min.; 1986) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, Mariangela Melato stars as an eccentric billionairess who abducts a terrorist (who has been kidnapping her friends for ransom) and, to entertain her whims, orders him bound in chains and a leather mask. With Michele Placido. **54**

SWEET LORRAINE—(1 hr. 31 min.; 1987) A comedy about a summer season at a family-run hotel in the Catskills. With Maureen Stapleton, Trini Alvarado, Lee Richardson, John Bedford Lloyd, and Freddie Roman. Screenplay by Michael Zettler and Shelly Altman. Dir. Steve Gomer. PG-13. **201, 308, 500, 501, 511, 515, 516, 636**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro in his wittiest performance in years. Expansive and happy, Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types who gather to pay him tribute, with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, with extraordinary set pieces assembled by De Palma, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **24, 24, 34, 36, 62, 68, 85, 89, 102, 109, 112, 200, 204, 207, 214, 216, 217, 219, 301, 311, 315, 321, 504, 505, 509, 510, 512, 516, 530, 606, 608, 610, 612, 615, 617, 621, 625, 631, 637, 706, 709, 715, 721, 722, 722, 762, 819, 821, 901, 903, 903, 915, 920, 950, 953, 962, 962, 967**

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MOVIES

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Intrigue, adultery, and disillusionment among career agents in British intelligence. With Michael Caine, Nigel Havers, James Fox, Felicity Dean, Gordon Jackson, and John Gielgud. Screenplay by Julian Bond, based on a novel by John Hale. Dir. Simon Langton. PG. **63**

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Obstreperous, waggish, but all in all, rather boring. Jack Nicholson, in one of his extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth—is the wealthy New Yorker Van Horne, who takes up residence in the quiet New England town of Eastwick and proceeds to seduce three hungry ladies: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer). Van Horne, a brash, insinuating seducer, is a devil—in fact, he's *the* Devil, and the witches are a welcoming coven. Michael Cristofer's adaptation of John Updike's sly and funny novel doesn't seem to be about anything at all. Most of it isn't even clear on the plot level, and the style of director George Miller is all over the place. The movie begins as a three-women-in-the-kitchen sitcom, then passes into a fantasia, a cross between Fellini and a home movie of Jack Nicholson romping with friends. Miller has no trouble making things look unreal, but his visual panache is overblown and undistinguished. With Veronica Cartwright. (6/22/87) R. **7, 21, 33, 53, 61, 85, 89, 101, 106, 110, 111, 112, 204, 207, 209, 210, 214, 218, 219, 220, 222, 300, 301, 312, 315, 318, 405, 503, 505, 506, 517, 517, 523, 525, 528, 532, 603, 606, 608, 610, 612, 621, 625, 627, 631, 706, 707, 709, 714, 721, 723, 724, 752, 756, 801, 808, 809, 819, 820, 900, 902, 904, 911, 920, 934, 956, 958, 962, 971, 971**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling counterculture actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **43**

REVIVALS

ABSOLUTE BEGINNERS—(1 hr. 47 min.; 1986) The hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly gelatinous media never-never land. It has something to do with the birth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the ever-flowing movement around the overlit set are a few good performers—Ray Davies, of the Kinks, and David Bowie, who, as some sort of vicious adman, tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. Dir. Julien Temple. **2**

ALIEN—(1 hr. 57 min.; 1979) The original—a trumped-up monster movie set in outer space, with an abundance of "shocking" special effects and gore and a deafening soundtrack. Sigourney Weaver is beautiful and takes all the movie's clichés *very* seriously. Dir. Ridley Scott. **2**

ALIENS—(2 hr. 17 min.; 1986) Not as scary as the original 1979 *Alien*, a gruesome horror film posing as science fiction, this one's a World War II platoon movie that, again, is posing as science fiction, but it's a lot of fun. This time, the Space Marines have landed, and, led by Sigourney Weaver, they burn, blast, and blow away hundreds of monstrous fiends. Ace action director James Cameron (*The Terminator*) gives the movie an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. **2**

ANDY WARHOL'S BAD—(1 hr. 40 min.; 1977) Warhol's grisly film about a Queens electrolysist who operates a mini-Murder, Inc., staffed by some of the strangest women imaginable. With Carroll Baker, Perry King, and Susan Tyrrell. Dir. Jed Johnson. **9**

BURROUGHS—(1 hr. 26 min.; 1984) A vivacious and scary documentary portrait of William S. Burroughs, rhapsodist of violent gay sex, chronicler of the hallucinated highs and consciousness-shattering lows of heroin, father to the Beats, and author of *Naked Lunch, Nova Express*, and many other books. Director Howard Brookner gives the film a feeling for the shape of Burroughs's life, the nature of his work, and his influence on other writers and friends. **2**

CAT ON A HOT TIN ROOF—(1 hr. 58 min.; 1958) Tennessee Williams's drama of a southern family thrown into emotional upheaval and bitter soul-searching—despite all this excess, it's utterly absorbing. With Elizabeth Taylor, Paul Newman, and Burl Ives. Dir. Richard Brooks. **8**

THE DUELLISTS—(1 hr. 41 min.; 1977) A handsomely mounted period drama based on Joseph Conrad's "The Duel." Two officers in Napoleon's army engage in a series of duels. The whole thing totters on the edge of absurdity, but it's stylishly done. With Harvey Keitel and Keith Carradine. Dir. Ridley Scott. **2**

GONE WITH THE WIND—(3 hr. 40 min.; 1939) Atlanta burns, Scarlett vows she'll never be hungry again, the fellow with the large ears carries her upstairs, and everybody eats it up. Still an enjoyable middlebrow orgy, and a monument to the kind of film that will never be made again. Dir. Victor Fleming. **83**

THE GRACIE ALLEN MURDER CASE—(1 hr. 15 min.; 1939) Allen is in top form here, even better than in her later TV series. A Philo Vance film for Gracie fans—others might not love it. With Warren William, Kent Taylor, and Ellen Drew. Dir. Alfred E. Green. **8**

HOME OF THE BRAVE—(1 hr. 30 min.; 1986) In this concert film, Laurie Anderson's face and body make a great camera subject, and some of the imagery and sounds are suavely elegant, but the movie, unlike the Talking Heads' *Stop Making Sense*, is devoid of sustained interest and dramatic power. Dir. Anderson. **2**

KING SOLOMON'S MINES (1950)—(1 hr. 42 min.) A rich, scenic version of H. Rider Haggard's classic 1886 novel of adventure in Africa, a thrilling drama of a safari searching for diamonds. With Deborah Kerr, Stewart Granger, and Richard Carlson. Dir. Compton Bennett and Andrew Marton. **8**

KNIFE IN THE WATER—(1 hr. 35 min.; 1962) In Polish, Eng. subtitles. This was Roman Polanski's first film (made in Poland) and arguably his best. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. **9**

ON THE WATERFRONT—(1 hr. 48 min.; 1954) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **2, 8**

PARSIFAL—(4 hr. 15 min.; 1982) In German, Eng. subtitles. Hans-Jürgen Syberberg's maddening but fascinating verion of Wagner's last opera. As in Syberberg's other work, bits of sculpture, drapery, and rock are scattered about, together with delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer, sits with Marx and Nietzsche at his feet, and Parsifal splits into a boy and a girl. Armin Jordan conducts the Monte Carlo Philharmonic, the Prague Philharmonic Choir, and an international cast, Jordan included. **2**

REPULSION—(1 hr. 43 min.; 1965) Roman Polanski's lyrically macabre fable of a *parisienne* so utterly repelled by the notion of sex that young men who flirt with her incite her to murder. Starring a very young and beautiful Catherine Deneuve. At times terrifying and grisly, but Polanski's storytelling has hypnotic grace. **9**

THE STORY OF ADELE H.—(1 hr. 37 min.; 1975) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. **9**

THE WILD ONE—(1 hr. 19 min.; 1954) Brando becomes a myth. It is dated, sometimes ludicrous, and finally rather moralistic, but it offers the great man's definitive portrait of the disaffected fifties rebel—a biker, before bikers became commonplace. "What are you rebelling against?" a woman asks. Brando's reply: "Whaddya got?" With Lee Marvin. Dir. Laslo Benedek. **8**

A YANK AT OXFORD—(1 hr. 40 min.; 1938) An entertaining comedy—MGM's first British production—about an arrogant American studying abroad (remade in 1984 as the forgettable *Oxford Blues*, starring Rob Lowe). Fine performances by Robert Taylor, Maureen O'Sullivan, Griffith Jones, Lionel Barrymore, and Vivien Leigh. Dir. Jack Conway. **83**

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Now Playing

BIG RIVER—Musical based on Mark Twain's classic, *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; opened 4/25/85. Featured in the cast are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Michael McCarty, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● ●

BROADWAY BOUND—Linda Lavin, John Randolph, Evan Handler, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 40 min.All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. ● ● All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical* lo-*Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, lyrics by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

THE COMEDY OF ERRORS—A version of Shakespeare's comedy, with the Flying Karamazov Brothers and Robert Woodruff, and a prologue by Avner the Eccentric, featuring all of the above, plus Ethyl Eichelberger (from Theater of the Absurd), Wendy Parkman, Gina Leischman and Vaudeville Nouveau. Enjoy the mirthful capers of this merry troupe of clowns who triumphantly sweep away all vestiges of sense. Robert Woodruff has directed skillfully. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 3; $30; now extended through 7/26. **Vivian Beaumont Theater** at Lincoln Center, 150 West 65th Street (239-6277). 2 hr. 10 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical returns, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. With Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White, Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr., and Kevyn Morrow. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especialy with his son, a promising scholar and athlete; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 West 46th Street (246-0102). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thu. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs Christopher Hampton's drama, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Cissy Collins, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, $30 to $40; Sat. at 2, Sun. at 3;, $25 to $35; Wed. at 2, $20 to $30. **Music Box Theatre,** 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Hutton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell, all in prime form. Mon. through Sat. at 8, Wed. and Sat. at 2; $15 to $37.50. **Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert star in Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi,

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RUPPERTS

Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PYGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, and John Mills are the stars of a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirstie Pooley. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 8/9. **Plymouth Theatre,** 236 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

BEDROOM FARCE—A revival of Alan Ayckbourn's contemporary comedy about love and/or passion, with four couples in three bedrooms. Featured in the cast are Brooke Palance (Jack's daughter) and Michael Wilding (Elizabeth Taylor's son), who are married in real life and are playing a married couple in this; Michael Tolan, Mary Doyle, David Bulasky, MacCrowell, Pamela Moller, and Jane Myers; directed by Caymichael Patten. Wed. through Sun. at 8; $10; 7/8 through 26. **Interart Theatre**, 549 West 52nd Street (246-1050).

BEIRUT—Alan Bowne's play is set in New York's Lower East Side in the near future; directed by Jimmy Bohr. With Michael David Morrison, Laura San Giacomo, and Terry Rabine. Mon. through Thu. at 8:30, Fri. and Sat. at 7:30 and 9:30; $20. **West Side Arts Theatre,** 407 West 43rd Street (541-8394).

BUNKER REVERIES—Sheila MacRae, Anthony Heald, and Philip Bosco star; Bosco as a disgraced former Attorney General, still living in Washington, D.C., fighting to salvage his dignity in the face of troubles with his mistress (Patricia Elliott), his family, and his country. Featured in the cast are Debra Cole and Kristin Griffith. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; 7/8 through 8/23. **Roundabout Theatre**, 100 East 17th Street (420-1360).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollis, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25; through 7/12. **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Daniel Gerroll, Reed Birney, Bill Buell, Mary Dierson, Patrick O'Connell, and Robinson Dean. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th Street (580-1313).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. Featured is the original cast, with Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50; from 7/24. **John Houseman,** 450 West 42nd Street (967-9077).

EDUCATING RITA—As of 7/7, Milo O'Shea and Kathy Sullivan (Milo's wife) star in Willy Russell's play which is yet another charming variation on the Pygmalion myth, going Shaw one twist better in having the creation help re-create her creator. It's about an alcoholic professor involved with an ambitious hairdresser; directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $15 and $20. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

ENO—A young Israeli mime expert, called a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $18.50 to $23.50. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop, and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE GARDEN OF EARTHLY DELIGHTS—Martha Clark's version of the Bosch painting blends theater and dance, with music by Richard Peaslee. Tue, and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and St. at 7:30 and 9:30; $22.50 to $25. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 to $20. Light Opera of Manhattan at **Playhouse 91,** 316 East 91st Street (831-2000).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8; $12; Fri. and Sat. at 7:30 and 10, $15; through 7/26. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

LADY L—Dina Gabrial has adapted Aristophanes' comedy *Lysistrata,* still set in ancient Athens, which features female impersonator Richard Collins as Lady L; directed by Jeanette Cocchi. Tue. through Thu. at 8, Fri. and St. at 8 and 11, Sun. at 3 and 7; $20. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

THE LATE GREAT LADIES OF BLUES & JAZZ—Sandra Reaves-Phillips in song, narrative, costume to recreate the essences of the "great ladies," i.e., Bessie Smith, Billie Holiday, Ethel Waters, Ma Rainey, Mahalia Jackson, Dinah Washington; accompanied by All Star Jazz Band led by George Butcher. Tue. through Sat. at 8, Sun. at 3; $22.50 to $27.50; through 7/18. **John Houseman Theatre**, 450 W. 42nd St. (967-9077).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weirdly wonderful and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; 7/31 through 10/18. **Westside Repertory Theatre,** 252 West 81st Street (8774-7290).

MAMA, I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

MOMS—Clarice Taylor stars in the title role in the revival of the highly praised musical play by Ben Caldwell about the famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) her pianist, chauffeur, and factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; from 8/4. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

NEW MEXICAN RAINBOW FISHING—Jerry Stubblefield's play is about a lazy old Texan cheerfully secluded near a secret stream; directed by Ewen Gillies. With Dennis Sook, Andrea Lauren Herz, and William Carrigan. Tue. through Sun. at 8, Sat. at 3; $10; through 7/19. **Nat Horne,** 440 W. 42nd St. (769-0443).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. With Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller about female psychiatrist and a male detective playing a sexual game of cat and mouse; directed by Jeffrey Hyatt. With Cathy Russell, Perry Pirkkanen, G. Gordon Cronce, John Sellars, and W. MacGregor King. Wed. and Thu. at 8, Fri. and Sat. at 7 and 10, Sun. at 7; $15 to $18. **Courtyard,** 39 Grove Street (307-7171).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the story of a perky, teenage girl (circa 1960) with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. With Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $15 from 7/7 through 19, and $24 to $26 from 7/20. **Players Theatre,** 115 Macdougal Street (254-5076).

REDTHROATS—Monologist/writer David Cale's evening of four pieces in which he plays numerous roles–his early English, rural background, his coming of age in the big city, and his journey to America. Mon. through Fri. at 8, Sat. at 7 and 10; $15 and $18; through 8/1. **The Second Stage,** 2162 Broadway at 76th Street (873-6103).

THE REGARD OF FLIGHT—Return engagement of Bill Irwin in an evening of music, fun, and frolics, backed byDoug Skinner (who wrote the music) and M. C. O'Connor. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7:30; 7/10 through 8/9; $25 to $30. **Mitzi E. Newhouse Theatre** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

STEEL MAGNOLIAS—A return of Robert Harling's play, based on autobiographical incidents, about society matrons who live, discuss, and enjoy life at a beauty parlor regularly; directed by Pamela Berlin. Featured in the play are most of the original cast—Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7; $20 to $27. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Bogosian stars, and featured in the cast are Michael Wincott, Linda Atkinson, Robyn Peterson, William DeAcutis, Susan Gabril, Zach Grenier, Peter Onorati, and Mark Metcalf. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. New York Shakespeare Festival at the **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

THEATER COMPANIES

AMERICAN THEATER EXCHANGE—Through 7/25: *Hard Times,* adapted from the Charles Dickens novel by Stephen Jeffreys; directed by Richard E. T. White. It's the author's cry against greed and exploitation inherent in Utilitarianism. Mon. through Fri. at 8, Sat. at 5 and 9; $25; at **Theatre 890,** 890 Broadway (242-0800). 7/13–8/1: George Orwell's *1984,* adapted by Czech playwright Pavel Kohout, directed by Jiri Zizka, is a spectacle of live performance, sound, film, and slide projections), at **Joyce Theater,** 175 Eighth Avenue (242-0800). 8/3 through 29: Romulus Linney's *Holy Ghosts,* directed by Douglas Jacobs; at **Theatre 890,** 890 Broadway (242-0800).

THE DIRECTORS COMPANY—7/7 through 10 at 7; $6: Jeanne Marshall's *The Magic Man,* about a struggling magician who opens doors long forgotten and pays the ultimate price. 7/14 through 17 at 7; $6: Stephen Poliakoff's *Hitting Town,* an indictment of British society today. 7/21 through 24, Timberlake Wertenbaker's *New Anatomies;* at 7; $6. **Staret Theatre,** 311 West 43rd Street, Space 603 (246-5877).

FREE SHAKESPEARE IN THE PARK—Peter MacNicol stars as *King Richard II* in Shakespeare's history play centering on the conflict for the throne of England between Richard and his cousin Bolingbroke (played by John Bedford-Lloyd). With Tom Aldredge (John of Gaunt), Tom Hill (Duke of York,) and Marion Seldes (Duchess of Gloucester), plus a further cast of 29; directed by Joseph Papp. Tue. through Sun. at 8; through 7/19. Free tickets distributed, one per person, starting 6:15 on date of performance. (Coming attractions: 7/24–8/16, *Two Gentlemen of Verona.* directed by Stuart Vaughan. 8/21–9/13, *King Henry IV,* pt. I.) **Delacorte Theater** in the park. From Central Park West, enter at 81st Street; from Central Park East, enter at 79th Street and Fifth Avenue.

JEWISH REPERTORY THEATRE—*Half a World Away,* musical based on stories by Sholem Aleichem; book by Murray Horwitz, music by Raphael Crystal, lyrics by Richard Engquist; directed by Ran Avni. Featured in the cast are Lawrence John Moss, Ivy Austin, Neva Small, and Susan Friedman. Tue. Thu. and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

REPERTORIO ESPANOL—Ricardo Telesnik's *La Fiaca;* Eduardo Machado's *Las Damas Modernas de Guanabacoa;* Tirso de Molina's *En Burlador de Sevilla; La Zarzuela,* an anthology; in repertory. Thu. through Sat. at 8; Sun. at 3 and 7; $12 for plays, $16 for musicals; through July. Phone theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

SOUPSTONE PROJECT—All performances here are FREE (and the theater's air-conditioned!). A pair of dark comedies: Cary Pepper's *Come Again Another Day,* about a man who's informed there's a price on his head–by the individual who's sent to collect, and Jerry Sander's *The Way It Works,* about a clash of minds between a Broadway producer and a cable TV talk show host. Both are directed by Neile Weissman. 7/15 to 18, Wed. through Sat. at 8; then, Tue. through Fri. at 8, Sat. at 6 and 9, 7/21 through 31. 7/25 and 8/1 at 6 and 9. **Saint Clement's Church Theatre,** 423 West 46th Street (245-2708).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* 7/7 through 8/8, James Haigney's *Angel Baby;* a love story between two men; $8. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5; through 9/20. **Dramatic Personae,** 25 E. 4th St. (673-4382).

BEER AND LOATHING ON THE GREAT WHITE WAY—One woman's story about choosing a life in the theater, written by Jerry James and Ann Beigel. Thu. through Fri. at 8, Sat. and Sun. at 7; $10; through 8/1. Playing in repertory with Stephen Holt's *The Casting of Kevin Christian,* directed by Michael Hillyer. Sat. at 10 and Sun. at 8; through 8/2. **American Renaissance Theatre,** 112 Charlton Street (645-9630).

THE CONCEPT—Casey Kurtti's drama performed by and based upon the experiences of residents of Daytop Village, the drug rehabilitation center; conceived and directed by Lawrence Sacharow. Every Thursday at 8; $12; through 9/3. **Morse Center Theatre** at Trinity School, 121 West 91st Street (873-1650).

DOUBLE BILL—John LoFaso's *The Preview,* with Alicia Genetski and Patrick Horrigan, followed by *Eating Eskimo,* with Ray Bendana and Jon Martinez. 7/7 through 11 at 8; $8. **Beckman Theatre,** 314 West 54th Street (718-738-6330).

DOUBLE FEATURE—John Olive's *Minnesota Moon,* with Rich Johnson and Jon David; Jane Edith Wilson's *Reunions,* featuring the author; both plays directed by Janis Powell. Tue. through Fri. at 8, Sat. at 3 and 8; $8; 7/7 through 10 (benefit 7/12 at 3; $25). **Cubiculo,** 414 West 51st Street (279-4200).

EAT YOUR HEART OUT—A comedy by Nick Hall, directed by John Sumakis, about Charlie, an unemployed actor who waits on tables as he waits for parts. Thu. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; through 7/19; $10. **Theatre West** at the Riverwest Theatre, 155 Bank Street (243-0259).

FUNERAL GAMES—Joe Orton's play describing the collision between a defrocked priest and a self-styled evangelical man over a woman in black; directed by Fred Fondren. Thu. through Sun. at 8; $8; through 7/19. **Prometheus Theatre,** 239 E. 5th St. (477-8689).

THE HOUSE OF BERNARDA ALBA—A revival of Federico Garcia Lorca's drama about women in Spanish villages and how they're forced to conform to the values of the prevailing order; directed by Julia Robinson. Featured in the cast are Sarah Melici, Lally Ross, Elizabeth Bove, Charlotte Fleck, Alexandra Gittes, Laura Garcia, and Luz Castano. Mon. through Sat. at 8; $8. **TOMI Theatre,** 23 West 73rd Street (787-3980).

I. D.—Written and directed (and acted in) by Gayden Wren, with music by Paul Nordquist, the play explores the questions of identity. Featured in the cast are David Bumcrot, Sally Ann Denmead, Amy Guskin, and Phil Gellis. Wed. through Sat. at 8, Sun. at 3; $8; through 7/12. **American Theatre of Actors,** 314 West 54th Street (654-2436).

INTRICATE ACQUAINTANCES—Penn Jillette's *Do You Want To Know a Secret?;* directed by Michael Wills. Saul Zachary's *A Likeness To Life;* directed by Linda Nerine. Tue. through Thu. at 8; $6; 7/7 through 8/13. **Cactus Theatre,** 91 Charles St. (242-0709).

LOVE'S LABOR'S LOST—Shakespeare's masterpiece of language, laughter, and lunatic lovers; directed by Steven Keim. Featured in the cast are Michael Keresey, Andee Post, Mary Rae, Mark Lewis, Nancy Eubanks, and Frank Deal. Thu. through Sat. at 8, Sun. at 3; 7/9 through 26; $7. **Art and Work Ensemble,** 870 Sixth Avenue (924-8699).

NOURISH THE BEAST—A revival of Steve Tesich's comedy about a loveable but contentious family living in Queens; directed by Terrence Keene. Featured in the cast are Ming Ryan, Nicole Newcomb, Leo Marks, Mark Freed, David Goodman, Joshua Cristin, David Dawson, Michael De Marzo, and Donna Dundon. Through 7/15 at 8; $8. **Pearl Theatre,** 125 West 22nd Street (245-6366).

SHE STOOPS TO CONQUER—A revival of Oliver Goldsmith's charming farce about a youth who mistakes his intended's mansion for an inn; directed by Peter Ruffett. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 7/19. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

THE SILO—Tom White's drama about a man, trapped atop a burning grain silo, who takes measure of his life in a small Texas town; directed by Dennis Schneider. Featured in the cast are Patrick Roche, David Hawes, Alexa Johnson, Charles Abraham, Barbara Brandon, Michael Lee Merrins, Patti Chambers, and Stephanie Thompson. Thu. through Sun. at 8, Sun. at 3; $8. **New Theatre,** 62 East 4th Street (279-4200).

SOME SUMMER NIGHT—Written and directed by Steve Josephson, with music and lyrics by Joel Adlen, play takes a trip through the Shakespeare world via Noël Coward and Max Sennett. With Spencer Bulgarian, Gregg Washington, Jay Rubenstein, Sheila Mart, Tony Kish, Marguerite MacIntyre, and Alicia Gold. Fri. through Mon. at 8, Sat. at 2; $15. **Ernie Martin Studio,** 311 West 43rd Street (279-4200).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LEONARD CREMONINI—Large-scale figurative paintings and watercolors from 1975–1986, with themes that explore the rules and inhibitions of modern society; through 7/10. Bernard, 33 E. 74th St. (988-2050).

EMILIO DI CAVALCANTI—Works on paper from the collection of the Museu de Arte Contemporanea, Universidade de Sao Paulo, Brazil; through 8/9. Americas Society, 680 Park Ave. (249-8950).

WILLIAM GARBE—Large-scale watercolors with imagery drawn in the natural environment of the American Northeast; through 7/10. McCoy, 19 E. 71st St. (570-2131).

57th Street Area

FRANCIS BACON—Paintings from the '80s, including five large-scale triptychs, one of which is a self-portrait; through 7/31. Marlborough, 40 W. 57th St. (541-4900).

LUCY BAKER—Paintings of abstracted figures in motion inspired by South African dancers, set against vividly colored grounds; through 7/15. Shippee, 41 E. 57th St. (319-2041).

JACKIE BATTENFIELD—Recent abstract paintings; through 9/11. First Women's Bank, 111 E. 57th St. (794-9712).

CHUCK CLOSE—Twenty drawings from 1974–1986, including grid drawings and his most recent fingerprint drawings; through 7/24. Pace, 32 E. 57th St. (421-3292).

ZAHA HADID—Fifty sketches and presentation drawings by this London-based architect; through 7/10. Protetch, 37 W. 57th St. (838-7436).

PATRICIA NIX—Recent paintings and constructions; through 7/18. Zarre, 41 E. 57th St. (752-0498).

East Village

MARJUCCA KAMINEN—Recent abstract paintings by a Finnish artist; through 7/19. Parker/Bratton, 322 E. 11th St. (228-7023).

MARCY KENYON—Paintings and sculptures with forms based on shadows cast by Renaissance masterpieces; through 8/9. SixtoSix, 626 E. 14th St. (982-4586) Fri.–Sun., 12–6.

FREDDA MEKUL/JACK VENGROW—Paintings/Sculpture; through 7/12. Donahue, 520 E. 11th St. (477-3442).

CHENG TSAI-TUNG—Representational paintings by a Taiwan-based artist; through 7/30. Sherkat, 526 E. 11th St. (529-9525).

SoHo and TriBeCa

TEODORA BLANCO—Clay sculptures by a Mexican folk artist; through 7/18. Grass Roots, 131 Spring St. (431-0144).

ELIZABETH DWORKIN—A 15-year retrospective of her drawings; through 7/10. Munroe, 415 W. Broadway (226-0040).

DAVID HACKER/ERIC DE LA COVA—Recent drawings/New sculpture; through 7/31. Plumb, 81 Greene St. (219-2007).

WESLEY KIMLER/NEILL FEARNLEY—Recent paintings by both; through 7/17. Beitzel, 113 Greene St. (219-2863).

DOUGLAS KIRTON/JEFFREY SPALDING—Paintings based on landscapes by both. Through 7/31. 49th Parallel, 420 W. Broadway (925-8349).

PETER MAX—Paintings, drawings, and graphics; through 7/30. Jack, 138 Prince St. (966-4235).

RICHARD MCDERMOTT MILLER—Figurative sculptures; through 7/12. Friends of Figurative Sculpture, 53 Mercer St. (226-4850).

NICHOLAS MOUFARREGE/CHRISTIAN MARCLAY—Works by both; through 7/12. Clocktower, 108 Leonard St. (233-1096).

WILBUR NIEWALD/CHRISTIAN WHITE—Recent paintings of landscapes, figures, and still life by both; 7/9–31. Ingber, 415 W. Broadway (226-2221).

PETER PINCHBECK—New abstract paintings with transluscent geometric forms; through 7/10. Kelly, 591 Broadway (226-1660).

RICHARD L. STRONG/ART WALL JR.—A collaborative sculpture installation by both, entitled, "Labor Saving Devices Old and New"; through 8/1. Ingbar, 578 Broadway (334-1100).

ANDY WARHOL—Two large "Camouflage" paintings, "Last Supper" paintings, and four paintings with images taken from advertisements; through 7/31. Castelli, 142 Greene St. (431-6279).

Other

JAMES HOLL/SCOTT LERMAN—Selected site-specific works in various mediums, from 1976–1983/Recent paintings; through 8/14. Gotham, 317 E. 46th St. (754-1223).

PATRICIA MALARCHER—Recent mixed-media works on two-dimensional panels, plus smaller works incorporating xerox imagery; through 7/17. Marymount Manhattan, 221 E. 71st St. (472-3800).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd St. (879-9779). Drawings by eight Norwegian illustrators; through 8/21.

CASTELLI—4 E. 77th St. (288-3202), Tue.–Fri. 11–5. New publications by gallery artists; through 7/31.

CDS—13 E. 75th St. (772-9555). New work by Barreda, Booth, Campbell, Marsen, Sterne, and other gallery artists; through 7/27.

CECIL—16 E. 72nd St. (517-3605). Paintings and sculptures by Cairns, Furbeck, Gagnier, Koulbak, McGee, Sherk, and other gallery artists; through 7/31.

FORUM—1018 Madison Ave. (772-7666). Paintings, drawings, and sculpture by American artists, including Demuth, Evergood, Gillespie, Hartley, Marin, Sheeler, Storrs, Zorach, others; through 7/31.

FOURCADE—36 E. 75th St. (535-3980). Paintings by de Kooning, Heizer, Mitchell, Murphy, Palermo, Twombly, Smith; through 9/19.

GALDY—19 E. 71st St. (517-8576). "The Baroque Sky"—ceiling and fresco drawings and oil sketches of the 17th and 18th centuries; through 7/17.

GRAHAM—1014 Madison Ave. (535-5767). Mon.–Fri., 10–5."Gone Fishing," with works by Alexander, Cicero, Crile, Hartley, Messer, others; 7/8–9/4.

LA BOETIE—9 E. 82nd St. (535-4865), Tue.–Fri. 10–5:30. Works on paper by artists of the European Avant-Garde, including Feininger, Kandinsky, Klee, Lissitsky, Schiele, Tanguy, others; through 7/31.

LAFAYETTE PARKE—58 E. 79th St. (517-5550). "Color and Expression: Brücke Through Blaue Reiter"; through 7/19.

MARBELLA—28 E. 72nd St. (288-7809), Mon.–Fri. 11–5:30. Paintings by Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyant, and others; through 10/10.

MATHES—851 Madison Ave. (249-3600). "The Disquiet Landscape," with paintings by Amenoff, Bernhem, Chase, Gornick, Hansell, Jensen, Kalina, Lasker; through 7/21.

MCCARRON—1014 Madison Ave. (772-1181). Prints and drawings from the 16th–20th centuries; through 8/31.

PERLOW—980 Madison Ave. (517-5858), Mon.–Fri 10–5:30 (gallery closed 8/1–15). Works by Falk, Greene, Harnett, Hockney, Pace, Rivers, Solow, Vagliano; through 9/8.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by 20th-century American and European artists; through 8/31. By appt. only during summer.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Kline, Motherwell; through 8/30.

STAEMPFLI—47 E. 77th St. (535-1919). Works by gallery artists; through 7/17.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by gallery artists; through 7/31; on 8th floor, drawings by sculptors, including Duff, Hunt, Keister, Knowlton, Lobe, Serra, Shapiro; through 7/31.

DE NAGY—41 W. 57th St. (421-3780), Mon.–Fri. 10–5:30. Works by gallery artists; through 7/25.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works on paper from the 19th and 20th centuries, by Bresdin, Escher, Pascin, Redon, others; through 7/31. Closed Sat. during July.

FRUMKIN—50 W. 57th St. (757-6655). "The Landscape Observed/Imagined," with works by Azaceta, Bergstein, Brown, DeForest, Jacquette, Krueger, Steiner, Valerio, Winters; through 8/15.

GOODMAN—41 E. 57th St. (593-3737) Mon.–Fri. 10–5:30. Works by Botero, Calder, Dubuffet, Leger, Lichtenstein, Matisse, Moore, Picasso; through 7/31.

HEESY—50 W. 57th St. (245-1420), Tue.–Fri. 10–5:30. Works by Brown, Lang, Levine, Sandhaus, Stayton; through 7/31.

HERSTAND—24 W. 57th St. (664-1379), 8/1–14 by appointment only. "Modern Sculpture," with works by Calder, Ernst, Fonseca, Gargallo, Miro, Noguchi, Rosso, Stankiewicz; 7/9–9/4.

KENNEDY—40 W. 57th St. (541-9600). Watercolors by Baskin, through 7/15. American paintings and prints from the 18th–20th centuries; through 7/31.

KENT—41 E. 57th St. (980-9696), Mon.–Fri. 10–5:30. "Subtext," with works by Artschwager, Brauntuch, Dwyer, Foulkes, Hamilton, Kerans, Ladda, Lemieux, Ruscha, TODT; through 8/14.

LUHRING, AUGUSTINE & HODES—41 E. 57th St. (752-3366). Works by Förg, Knoeble, Palermo; through 7/10.

MCKEE—41 E. 57th St. (688-5951), Mon.–Fri. 10–5:30. Works by Berthot, Guston, Quaytman, Scully; through 7/24.

MERRIN—724 Fifth Ave. (757-2884). Textiles, featherwork, gold and silver vessels, terracotta vessels, and other objects from ancient Peru, circa 1000 B.C. to 1500 A.D.; through 7/31.

MIDTOWN—11 E. 57th St. (758-1900). "Still Interiors," with works by Allen, Bermingham, Sidamon-Eristoff, Waters; through 7/17.

MILLER—41 E. 57th St. (980-5454). Works from the sixties, by Arbus, Bourgeois, Held, Resnick, Ruscha, Warhol, others; through 7/31.

PACE—32 E. 57th St. (421-3292). Large-scale sculpture by Calder, Dine, Dubuffet, Flanagan, Samaras, Smith; through 7/24.

PEARL—38 E. 57th St. (838-6310), Tue.–Fri. 10–5:30. Works by Chaet, Greene, Hopkins, Lasch, Phillips, others; through 7/31.

ROSS—50 W. 57th St. (307-0400). Drawings by Cunningham, D'Arrigo, Leaf, Siani, Taplin, others; through 7/30.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). Visionary works by Bell, Graves, Magee, Rasely, Treiman; through 8/14.

SCHOELKOPF—50 W. 57th St. (765-3540). Paintings, works on paper, and sculpture by gallery artists; through 8/20.

ZABRISKIE—724 Fifth Ave. (307-7430), Mon.–Fri, 10–5:30. Works by Flaccus, Pondick, Wilson; through 7/31.

East Village

AMERICAN FINE ARTS—511 E. 6th St. (477-2279). Works by Etkin, Hopkins, Robinson, Robbins, Staehle, others; through 7/19.

AVENUE B—167 Ave. B (473-4600). "Modern and Contemporary Conceptualism," with works by Burden, Casabere, Holzer, Lewitt, Mullican, Ruscha, Sherman, Smithson, Weiner, others; through 7/26.

BROMM—170 Ave. A (533-4233). Works by Gallo, Shane, Sharon; 7/9–31.

CAPP—223 E. 10th St. (982-4444). "Animals!" with works by Baltzell, Cherry, Duncan, Fitzpatrick, Geldersma, Schlesinger, others; through 7/31.

EL BOHIO—605 E. 9th St. (533-6835). Works by Bonnair, Bright, Carrieri, Gibian, Heck, Klein, Mineoka, Oliver, Riemer, Wynne; through 7/14.

FERVOR—109 Ave. B (529-9339). Works by Bernstein, Cullinane, Edwards, Iberti, King, Thompson, others; through 7/19.

FICTION/NONFICTION—155 Ave. B (505-5590). Sculpture by Arata, Cohen, Stevens; 7/9–8/2.

ON THE WALL—328 E. 11th St. (460-0963), Tue.–Sun. 11–6. "Floor Show," with works by Kurtzman, Lindner, Gillette and Landis, others; through 7/31.

P.P.O.W.—337 E. 8th St. (529-1313). Works by Barnes, Blanchard, Cohen, Lowly, Martin, Rothenberg, Vath, Watts; through 7/25.

RASTOVSKI—534 E. 6th St. (533-6830). Works by gallery artists and guests; through 7/19.

SHAINMAN—500 E. 11th St. (460-5890). Works by Carboni, Cushner, Fink, Hitch, McCurdy, Miller; through 7/30.

SHARPE—175 Ave. B (777-4622). "Grace is the Better Part of Valour," with works by Duff, Nozkowski, Rose, Vollmer, Wiley; through 7/19.

STANSBURY—37 E. 1st St. (260-2294). "Pride and Prejudice," with works by Briel, Dunn, Gordon, Neville, Rogers, Whitney, others; through 7/12.

303—513 E. 6th St. (477-4917). Sculpture, video, photography, and installations by Armaly, Bordowitz, Dion, Fraser, Kolbowski, Schorr, Weems; through 7/25.

TRADITION 3 THOUSAND—273 E. 10th St. (529-1411). Paintings by Brown, Eberly, Hanrahan; 7/8–26.

SoHo and TriBeCa

BRANDT—568 Broadway (431-1444). Invitational show, drawings, paintings, and sculpture by Gerber, Petrunak, Thurston, Twaddle, Zito; through 7/31.

CADOT—470 Broome St. (226-7220). Works by Adams, Beckley, Favier, Fisher, Kovachevich, Rousse; through 7/31.

CASTELLI—420 W. Broadway (431-5160). Works by gallery artists; through 7/30.

CONDESO/LAWLER—76 Greene St. (219-1283). American Abstract Artists' 50th-Anniversary Print Portfolio; through 7/18.

COOPER—155 Wooster St. (674-0766), Mon.–Fri. 10–5. Works by gallery artists; through 8/28.

CUTLER—164 Mercer St. (219-1577), Mon.–Fri. 10–6. "Paint/Film," with works by Baldessari, Gilbert-Rolfe, Greenfield-Sanders, Halley, Haxton, Kidd, Omlor, Reed, Simmons, Sonneman, others; through 7/31.

DI LAURENTI—383 W. Broadway (925-5100). Works by Baker, Bery, Cobo, Heffernan, Mueller, Reiland, others; through 7/25.

DRAWING CENTER—35 Wooster St. (219-2166). "The Art of Drawing in France 1400–1900: Master Drawings from the Nationalmuseum in Stockholm"; through 7/22.

EINSTEIN—591 Broadway (226-1414). Recent works by Bramson, Cass, Faden, Pekarsky, Sleigh, Sullivan, others; through 8/28.

ERPF—568 Broadway (925-6160). Paintings and drawings by Dryer, Kalina, Ostrow, Schiff, others, organized by Joseph Masheck; through 7/17.

ESMAN—70 Greene St. (219-3044), Mon.–Fri. 10–6, Wed. 6–8, closed for Aug. Invitational show, with works by Ambrose, Baroff, Goldman, Goodman, Hoke, Martin, Rutledge, Simas, Willis, Zito; photographs from Eastern Europe; 7/9–9/15.

GRUENEBAUM—415 W. Broadway (966-3646), during Aug., Mon.–Fri. 11–5. Paintings and sculpture by gallery artists; through 9/12.

HELLER—71 Greene St. (966-5948). Glass works by 35 Japanese artists; 7/11–8/22.

HOFFMAN—429 W. Broadway (966-6676). "Four Bay Area Artists," with works by Carnwath, Gregory, Hankins, Soss; through 7/24.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Works by Flanagan, Foosaner, Myers; 7/14–8/15.

LORENCE-MONK—568 Broadway (431-3555), Tue.–Fri. 11–5. "1986–1987: Season Review," with works by Beerman, Henderson, Janowich, Knight, Kurten, Marioni, Mogensen, Seborovski, Uglow, Umberg; through 7/31.

MARCUS—578 Broadway (226-3200), Tue.–Fri. 11–6. Works by Adams, Butter, Ess, Innerst, Larmon, Richter, Shea, Tansey, Vital, others; through 9/4.

MILLER—138 Spring St. (226-1220). Works by artists who apply paint to photographic prints, including Barrow, Clough, Kiefer, Michals, Rainer, Wojnarowicz/Warren; through 7/31.

MILLIKEN—98 Prince St. (966-7800). Works by gallery artists; through 7/31.

M-13—72 Greene St. (925-3007). Works by Arat, Beaty, Crawford, Crull, Petrunak, Rose, Speed, Walkingstick, others; 7/9–8/1.

MUNROE—415 W. Broadway (226-0040), Tue.–Fri. 11–6, by appt. in Aug. Paintings, drawings, and sculpture by gallery artists; 7/15–8/15.

NEALE—320 Lafayette St. (431-5077). Works by Ault, Carter, The Grey Organisation, Korsmit, Rocha, others, to benefit Art Against AIDS; through 7/11.

PENINE HART—105 Hudson St. (334-3522). Sculpture by Stevens, Strausman, Williams; through 7/25.

PIETRASANTA—81 Franklin St. (219-3128), Mon.–Fri. 10–6. Works by Fay, Gero, Kisch, Nebitt, Saito; through 7/31.

ROSENBERG—115 Wooster St. (431-4838). "New Talent," with works by Allen, Cassamajor, Farb, Overfield, Van Goethem, Volonakis; through 7/31.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Works by gallery artists; through 8/14.

SHAFRAZI—163 Mercer St. (925-87332). Works by Beckley, Dagley, De Pasquale, Mosset; through 7/25.

SHAPOLSKY—99 Spring St. (334-9755). Works on paper by Boardman, Calcagno, Cherry, Cruz, Hasen, McFarlane, Ruben, others; through 8/4.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Kobayashi, Lambrechts, Tsujimura, Wang; through 7/18.

TOTAH—152 Wooster St. (475-8330). Works by Chevalier, Farthing, Hadjipateras; through 7/24.

TWINING—568 Broadway (431-1830). Works by artists working with vessel forms, including De Vore, Rie, Voulkos, others; through 7/15.

WEBER—142 Greene St. (966-6115). Works by Aycock, Biederman, Buren, Haacke, Kasten, Kendrick, Lewitt, Smithson, Zapkus, to benefit Art Against AIDS; through 7/25.

WREN—153 Mercer St. (219-1118). "Eros and Thanatos," with works by Grisnati, Hollinshead, Malott, Rabinowitz, Stabilito, Ward; through 7/31.

Other

AUSTRIAN INSTITUTE—11 E. 52nd St. (759-5165). Works by 8 young Austrian artists; through 8/28.

COLD SPRING HARBOR LABORATORY—Cold Spring Harbor, L.I. (516-367-8414). "Nothing But Steel," with works by Bills, Chirino, Ginnever, Rickey, Solbert, Youngerman, others; through 10/31.

CORNELIUS—170 Fifth Ave. (243-7171). Works by Beckman, Graham, Nonas; through 7/31.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731). "Faces and Figures," with prints by De Kooning, Katz, Moore, Picasso, Rouault, others; "Four Abstract Artists," with works by Bandy, Buchwald, Crile, Solomon; through 8/5.

NATIONAL MULTIPLE SCLEROSIS SOCIETY—205 E. 42nd St. (986-3240). Works by 8 artists who have multiple sclerosis; through 8/31.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.–Fri. 8 a.m.–6 p.m. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 9/31.

QUEENS COLLEGE—Kissena Blvd. and the L.I.E., Flushing, N.Y. (718-520-7323). "Putting the Pieces Together: Conserving and Restoring Works of Art"; through 8/5.

RYAN—452 Columbus Ave. (799-2304). American prints from 1900–1940, by Allen, Avery, Cook, Gwathmey, Hopper, Lozowick, others; through 7/11.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "Down to the Sea," with works by Denes, Henderson, Machin, McMillan, Penney, Stackhouse, Stuart; through 9/6; "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., L.I.C. (718-956-1819). Daily, 10–dusk. "Walk On/Sit Down/Go Through," with outdoor sculptures by Ciulla/Narkiewicz, Crowder, Dill, DiSuvero, Gianakos, Nonas, Pinto, Sonfist, Thompson, others; through 8/31.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).

REBECCA BLAKE—Recent photographs, films, and video work; through 7/18. Light, 724 Fifth Ave. (582-6552).

BURDEN—20 E. 23rd St. (475-8790). Photographs by contemporary Latin American photographers; through 7/25.

DRAKE—50 W. 57th St. (582-5930). Photographic works by Baldessari, McCollum, Michals, Sherman, Simmons, Skoglund; through 7/24.

TIMOTHY GREENFIELD-SANDERS—Recent photographic portraits of artists who participated in the historic Ninth Street Show, with a limited edition book; through 7/30. Castelli, 420 W. Broadway (431-5160).

GREY ART GALLERY—33 Washington Place (998-6780). Photographs from Eastern Europe, curated by John P. Jacob; through 7/31.

PING HOU/CLAUDE SAMTON—Cibachrome photographs of Nepal/Photo-collages; through 7/17. Harris, 383 W. Broadway (431-3600).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Helen Levitt: Children's Street Drawings, New York, 1938–1948"; through 7/26. "Contemporary German Photography: Remnants of Authenticity"; through 9/6.

I.C.P./MIDTOWN—77 W. 45th St. (536-6443). Tue.–Fri. 11–6, Sat. 12–5. Free. "Portrayals," with photographs by Bamberger, Carey, Close, Hellebrand, Sherman, The Starn Twins, Winokur, others; through 7/18.

KENRO IZU—Still-life photographs; 7/8–8/1. Photofind, 138 Spring St. (334-0010).

NINA LEEN—Photographic collages; through 8/28. Life, Suite 28–54, Time & Life Building, 1271 Sixth Ave. (522-2300). By appointment only.

LIEBERMAN & SAUL—155 Spring St. (431-0747), Tue.–Fri. 10–6. Works by gallery artists, including Berman, Fishman, Merola, Oglesbee, others; through 8/22.

JOE MALONEY—Color photographs of the Delaware River region of upstate New York, Philadelphia, and Washington, D.C.; through 7/31. Pace/MacGill, 11 E. 57th St. (759-7999).

DILIP MEHTA—Photographs by this photojournalist who has worked for *Time, Newsweek, Paris-Match,* and other publications; through 8/1. Nikon House, 620 Fifth Ave. (586-3907).

NEIKRUG—224 E. 68th St. (288-7741). "Rated X"—10th annual exhibition of erotic photographs; through 7/31.

NOSEI—100 Prince St. (431-9253). Photographs by Bolande, Burgin, Clegg & Guttman, Johnson, The Starn Twins, others; through 8/31.

PUCHONG—36a Third Ave. (982-1811). Objective photographs by Allon, Beecher, Burke, Chongvanich, Sanfedele, Schmitt, White; through 7/29.

SEAGRAM—375 Park Ave. (572-7379). Photographs of New York by Coburn, Faurer, Groover, Klein, Meyerowitz, Stieglitz, others; through 7/15.

LEE SIEVAN—Studies of New York City life in the '40s; through 7/31. Camera Club of New York, 853 Broadway (260-7077).

ROY F. STAAB—Photographs documenting his "Reed Constructions"—geometric works created in the water with natural materials; through 7/15. Twining, 568 Broadway (431-1830).

WITKIN—415 W. Broadway (925-5519). Photographs and sculpture by Bravo, Burden, Erwitt, Hofer, Knowlton, Meyerowitz, Rice, Weston, others; 7/14–8/21.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 7/17: "Recent Acquisitions from the Permanent Collection." Through 7/17: "Interlacing: The Elemental Fabric." Through 10/18: "Contemporary American and European Glass: The Saxe Collection."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water." Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/6: "Japanese Poets and Poetry." Through 9/16: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1." Through 7/12: "Recent Works by Mohammad Omer Khalil." Through 9/7: "Artist in the Marketplace." Through 9/7: "Curator's Choice III: Contemporary Painting, Photography, and Sculpture."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . "Celebration of Newly Installed Period Rooms" . . . Through 7/20: "Home Scenes: American Genre Paintings." Through 8/3: "Beverly Pepper: Sculpture in Place." Through 9/7: "Working in Brooklyn: Painting." Through 9/14: "Shirley Burden: Photographs of Ellis Island in the 1950's." Through 9/21: "Recent Print Acquisitions." Through Dec. 1988: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 7/19: "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral." Through 9/20: "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece." Through 10/18: "Safe and Secure: Keys and Locks."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–8, Wed.–Sun. 11 a.m.–5. $4, students and seniors $2; free Tue. 5–9. Through 8/23: "Joan Miró: A Retrospective."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5:30, Thu. 10 a.m.–9, Sun. noon–5:30. $2, children $1. Summer Sculpture: Ezio Martinelli (1913-1980). Through 7/12: "A Room of His Own: The Victorian Billiard Room." Through 9/20: "Summer Sculpture."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 8/2: "Art and Exaltation: Treasures of the Jewish Museum." Through 8/2: "In The Picture." Through 8/9: "Chagall and the Bible." Through 8/16: "A World of Their Own: Naive Artists From Israel." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" . . . "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library. . .Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." Through 8/16: "Masterpieces of 19th-Century French Photography by Gustave Le Gray and Henri Le Secq." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Maunuscript of Mozart's Numbered Symphonies . . .Through 7/31: "European Decorative Arts from the Wadsworth Atheneum." Through 7/31: "Pierpont Morgan's Manuscripts and M. R. James." Through 7/31: "From Mr. Morgan's Library."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . Through 9/20: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 7/12: "Projects: Mike Glier." Through 7/26: "Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School." Through 8/18: "Iliazd and the Illustrated Book." Through 9/8:"Berlinart:1961–1987."Through9/15: "Mario Bellini: Designer." Through 9/22: "Contemporary American Prints." Through 10/25: "Summer Diversions: New York Places and Pleasures."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 8/23: "The Furniture of Duncan Phyfe and His Contemporaries, 1800–1840." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 8/16: "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 7/12: "Peering Beyond the Mask: Installation by Denis Gillingwater." Through 7/12: "The Other Man: Alternative Representations of Masculinity." Through 7/12: "Fake."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 7/12: "The Hudson River and the Highlands: Photographs by Robert Glen Ketchum." Through 7/15: "Jackie Robinson: An American Journey." Through 8/16: "The Wagstaff Collection of American Silver." Through 9/20: "Strong on Music: The New York Music Scene, 1836–1850." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu.,Sun.) 10 a.m.–6; some collections to 9. Through 9/5: "Women and Literature: English and American Writers from the 18th Century to the Present." Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution." Through 9/5: "Dagmar Schauberger: Costumes and Designs from Holland." Through 9/11: "Jerome Robbins: A Gathering of Dances." Through 10/17: "Max Waldman: Photographer."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 7/12: "Outdoor Public Pools: A W.P.A. Photographic History." Through 7/19: "Sculpture of the '80s." Through 8/2: "Large Scale Paintings by Fariba Hajamadi."

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. "The Great Liner: Transatlantic Passage Between the Wars."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 8/30: "Alternate Routes: Through the Permanent Collection." 7/10–10/4: Cindy Sherman's Photography. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 7/8: "The Viewer as Voyeur." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 8/26: "Generations of Geometry: Abstract Painting in America Since 1930."

AUCTIONS

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 7/9 at 10 a.m.: "European and American Paintings." 7/14 at 10 a.m.: "Furniture, Decorations and Paintings." On view 7/9–13.

DOYLE—175 East 87th St. (427-2730). 7/15 at 10 a.m.: "English and Continental Furniture, Decorations, and Paintings." On view 7/11–14.

PHILLIPS—406 E. 79th St. (570-4830). 7/14 at 11 a.m.: "Furniture, Paintings, and Decorative Arts including English, American, and Continental Majolica." On view 7/10–14.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 7/14 at 10:15 a.m. and 2: "Arcade Auction: Furniture, Decoration, and Rugs." On view 7/8–13.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: *Alice Tully Hall* (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 8

MOSTLY MOZART—Gala concert: Festival Orchestra, Gerard Schwarz conductor; mezzo-soprano Marilyn Horne, pianist Alicia de Larrocha, flutist Jean-Pierre Rampal. Avery Fisher Hall at 8. Sold out.

CROSBY, STILLS, & NASH—Radio City Music Hall at 8. $20, $25.

TOM PETTY AND THE HEARTBREAKERS, with Georgia Satellites, the Del Fuegos. Madison Square Garden at 8. $17.50, $20.

MUSICA TRADICIONAL, with Son de la Loma in Cuban *son* and Los Amigos del Ritmo in Dominican traditional music. American Museum of Natural History, CPW and 79th St. (769-5315), at 7:30. Free.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Percy Grainger birthday salute. Damrosch Park, Lincoln Center, at 8. Free.

JEANNE O'CONNOR AND THE STRING OF PEARLS—Women's vocal group. Union Square amphitheatre, 17th St. near Broadway, at noon. Free.

ANTON DEL FORNO, guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JOHNNY COLON ORCHESTRA—Salsa music. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 11:45 a.m. and 1 p.m. Free.

THE DIXIE PEPPERS—2 Grand Central Tower, 140 E. 45th St., at noon. Free.

FRANK MAYA—Vocalist and performance artist. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

MARTY HOLMES JAZZ BAND—Austin J. Tobin Plaza, World Trade Center, at 12:15. Free.

NEW YORK PHILHARMONIC, Raymond Leppard conductor; hornist Philip Myers. Dvorak's *Carnival Overture* and Symphony No. 8; Strauss's Horn Concerto No. 1; Handel's *Royal Fireworks Music.* Van Cortlandt Park, the Bronx, at 8. Free. With fireworks.

JULIUS GROSSMAN ORCHESTRA, with violinist Jay Zhong. Works by Rossini, Paganini, Beethoven. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. If rain, Abraham Lincoln High School.

LATIN AMERICAN DANCE—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 1. Free.

ON THE LAM STREET BAND—Dixieland music. Also Elise Long and Spoke the Hub Dancing. Pierrepont St. Playground, entrance to Brooklyn Heights Promenade, at 7. Free.

MOODY BLUES—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $18.50.

SHALOM '87—Dances and songs of Israel, the Middle East, the Orient, and America. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $15. (Also Tue., July 7.)

HUNTINGTON COMMUNITY BAND, Robert Domencetti conductor. Works by Johann Strauss, Sousa, Ellington, Gershwin, others. Heckscher Park, Rte. 25A, Huntington, L.I., at 8:30. Free.

Thursday, July 9

MOSTLY MOZART—"Wind Spectacular." Avery Fisher Hall at 8. Sold out.

STAN RUBIN, swing band/**JULIUS LAROSA**—Battery Park Esplanade, entrance on Liberty St., at "Upper Room Sculpture," at 12:15. Free. Rain date, Fri.

TAKASHI KAZIMAKI, percussionist/**DANNY DAVIS,** alto saxophonist/**WILLIAM PARKER,** bassist/**BILLY BANG,** violinist. Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9. $7.

ERIKA VAN WYKE, mezzo-soprano/**MALLORY WALKER,** tenor/**RODERICK KETTLEWELL,** pianist. Music by Schubert, Brahms, Britten, R. Strauss. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GARY KNOX AND INVITATION—New jazz. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

JAMES CHIRILLO JAZZ ENSEMBLE—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

RICHARD FRANKS—Country-Western music. 1411 Broadway Plaza at 38th St., at 12:30. Free.

BARGEMUSIC—Hornist William Purvis, pianist Joseph Villa. Beethoven and Schumann. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

MAGUIRE SISTERS—Midwood Field, E. 16th St. and Ave. K or Ave. L, Brooklyn, at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 116th St., Rockaway, Queens, at 7:30. Free.

ELL'S KITCHEN—Thompson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens, at 7. Free.

ANDY STATMAN KLEZMER BAND—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

CRYSTAL IMAGE, a dance band. Also magician Larry Scott. Owl's Head Park, 68th St. and Colonial Rd., Brooklyn, at 7. Free.

JOHN ORE QUARTET—Also the Leela Puppets. Schoolyard of I.S. 96, W. 11th or W. 12th St., between Ave. P and Bay Pkwy., Brooklyn, at 7. Free.

CARAMOOR MUSIC FESTIVAL—St. Luke's Chamber Ensemble. Francaix, Fasch, Beethoven. Spanish Courtyard, Katonah, N.Y. (914-232-5035), at 4:15. $10.

AN EVENING WITH HOWARD KEEL—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $17.

NORTHPORT COMMUNITY BAND—Music by Ives, Prokofiev, others; Timothy Gladding, Don Sherman conductors. Northport Community Park, on the harbor foot of Main St., at 8:30. Free.

LONG ISLAND VOCAL ENSEMBLE/MINNEWASKA CHAMBER MUSIC SOCIETY—Works by Mozart, Haydn, Rossini, Handel, Milhaud, others. Heckscher Park, Huntington, L.I., at 8:30. Free.

Friday, July 10

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor: mezzo-soprano Marilyn Horne, soprano Dawn Upshaw, Festival Chorus. Mozart's Symphony No. 20; arias from Vivaldi's *Orlando Furioso;* Act II of Gluck's *Orpheus et Eurydice,* Paris version. Avery Fisher Hall at 8. $8–$16.

LOU GRAMM, with Patty Smyth. Madison Square Garden Felt Forum at 8. $18.50.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Handel, Foster, others. Damrosch Park, Lincoln Center, at 8. Free.

SUMMERGARDEN—Museum of Modern Art Sculpture Garden, 14 W. 54th St., open 6–10 p.m. Performers are artists from the Juilliard School. Tonight: pianist Bruce Brubaker plays music by Sessions, Schoenberg, and Brahms.

MARION BRANDIS, flutist/**MYRA MELFORD,** pianist, with guests. Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9. $7.

BOB FELDMAN QUARTET—Jazz. 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

FRANK SENIOR, vocalist. Jazz and pop. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

ROBERT SILVERMAN—Jazz. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

BROOKLYN PHILHARMONIC ORCHESTRA, David Amram conductor-French-hornist; saxophonist-clarinetist Paquito D'Rivera. "From Mozart to Monk": Mozart, Weber, Kabalevsky, Monk, Ellington, D'Rivera. Prospect Park Bandshell, PPW and 9th St., at 8. Adults, $1 contribution.

QUEENS SYMPHONY ORCHESTRA, John Covelli conductor; baritone Gordon Hawkins. Music from Wagner to Bernstein, Rossini to Rodgers. Baisley Pond Park, Baisley and Rockaway Blvds., Jamaica, at 7:30. Free. If rain, Rochdale Community Center.

JULIUS GROSSMAN ORCHESTRA—See 7/10. Tonight, at Kissena Park, Oak Ave. and 164th St., Flushing, at 8. Free. If rain, P.S. 107.

JAMAICA ARTS CENTER JAZZ ENSEMBLE, Harold Ousley director. Farmers' Market, at King Manor, Jamaica Ave. and 150th St., at noon. Free.

SUMMERFARE—SUNY at Purchase, N.Y. See Dance, below.

CARAMOOR MUSIC FESTIVAL—St. Luke's Chamber Ensemble. Mozart program, including the Serenade No. 10 for Thirteen Wind Instruments, "Grand Partita." Katonah, N.Y. (914-232-5035), Spanish Courtyard, at 9. $20.

TOM PETTY AND THE HEARTBREAKERS/GEORGIA SATELLITES/THE DEL FUEGOS—Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 7. $18.50.

MARSHALL TUCKER BAND, with The Outlaws. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (515-333-0533), at 8. $16.

MARIAN MCPARTLAND, jazz pianist, with her trio. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $7.50.

PARIS BOYS CHOIR, Roger de Magnee director.

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Heckscher Park, Huntington, L.I., at 8:30. Free.

Saturday, July 11

MOSTLY MOZART—See 7/10.

FREDDIE JACKSON/RAY, GOODMAN AND BROWN, with Najee. Concert on the Pier, 45th St. and the Hudson River (249-8870), at 7:30. $15.

MUSICA TRADICIONAL—Musica Jibara, by the group Sexteto Criollo Puertorriqueno. American Museum of Natural History, CPW and 79th St. (769-5315), at 2 and 4. Free, but seating is limited.

ELLIOTT BRATTEN'S "MAGIC"—Jazz and poetry. Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9. $7.

HENRY THREADGILL SEXTETT—Swing and jazz. Central Park SummerStage, Naumburg Bandshell, near 72nd St., mid-Park, at 3. Free.

SUMMERGARDEN—See 7/10.

STUART FRANK/MARY MALLOY—Songs of whaling and windjammers, with concertina and guitar. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

BROOKLYN PHILHARMONIC ORCHESTRA, Anton Coppola conductor; soprano Marisa Galvany, tenor Henry Theyard. Program of operatic highlights, from Verdi's *La Forza del Destino* and *Aida,* Bizet's *Carmen,* and Strauss's *Die Fledermaus.* Prospect Park Bandshell, PPW and 9th St., at 8. Adult, $1 contribution.

QUEENS SYMPHONY ORCHESTRA, John Covelli conductor; baritone Gordon Hawkins. Chabrier, Bizet, Tchaikovsky. Seuffert Bandshell, Forest Park, Woodhaven Blvd. and Myrtle Ave., Queens, at 7:30. Free.

AMERCIAN CONCERT BAND, Kirby Jolly director. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens, at 8. Free.

GOLDMAN MEMORIAL BAND—"Broadway Night": Music of Jerry Herman. Seaside Park, Ocean Pkwy. at Seabreeze Ave., Brooklyn, at 8. Free.

AN EVENING WITH CHUCK MANGIONE—Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $10.

MARK MORGANELLI AND THE JAZZ FORUM ALL-STARS—Pop and jazz standards. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 12:30. Free.

NEW YORK PHILHARMONIC, John Nelson conductor. Bartok's *Concerto for Orchestra;* Berlioz's Overture "Beatrice and Benedict"; "Royal Hunt and Storm" from Berlioz's *Les Troyens;* Tchaikovsky's "1812 Overture." Heckscher State Park, Suffolk County, at 8. Free. Fireworks, too.

CARAMOOR MUSIC FESTIVAL—Orchestra of St. Luke's, Raymond Leppard conductor; pianist Peter Orth. "Leppard and Romantics": Music by Weber, Schumann, Brahms, Dvorak. Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. $10–$27.50.

WATERLOO FESTIVAL—Festival Orchestra, Yoav Talmi conductor; violinist Ilya Grubert. Works by Glinka, Shostakovich, Dvorak. Waterlooo Village, N.J. (201-347-4700), at 8:30. $15.50, $17.50 in tent; lawn seating, $10.

SUMMERFARE—SUNY, at Purchase, N.Y. (914-253-5900). At 11 p.m.: Michele Rosewoman Trio, jazz; free. See also Dance, below, and Other Events, page 88.

PETE FOUNTAIN/AL HIRT/DUKES OF DIXIELAND—"A Dab o' Dixie." Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7. $20.

ART BLAKEY AND THE JAZZ MESSENGERS—Inter-Media Art Center, 370 New York Ave., Huntington, L.I. (516-549-9666), at 9. $15.

JEAN-PIERRE RAMPAL, flutist, with pianist John Steele Ritter. Bach, Mozart, Gershwin, Bolling, others. Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. $15, $17.50; lawn seating, $7.50.

SUMMER OF MUSIC ON THE HUDSON—Festival Orchestra, Stephen Simon conductor; pianist Marian Hahn. "Mozart at the Movies." Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. Pavilion, $8; lawn, $5.

Sunday, July 12

MOSTLY MOZART—Pianist Andre Watts plays Mozart, Schubert, Brahms. Avery Fisher Hall at 8. $8–$16.

METROPOLITAN SOLOISTS—Chamber music by Rossini, Granados, Krommer, Mozart. Damrosch Park, Lincoln Center, at 2:30. Free.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Damrosch Park, Lincoln Center, at 8. Free.

PE-DE-BOI POWER SAMBA BAND—Brazilian group. Riverside Park Rotunda, W. 79th St., at 4. Free.

YOMO TORO, composer and *cuatro* musician, with jibaro music of Puerto Rico. Central Park SummerStage, Naumburg Bandshell, mid-park at 72nd St., at 3. Free.

DAVID MURRAY, solo saxophonist. Kraine Club Gallery, 85 E. 4th St. (254-7706), at 4. $10.

MUSICA TRADICIONAL—Los Pleneros de la 21. Tompkins Square Park, E. 7th St. between Aves. A and B, at 1. Free.

MUSICA PARA HOT SUNDAYS!—Calalu, 12-piece ensemble, with open jam session (percussion instruments provided, or take your own instrument); also dance, comedy, and original compositions. Union Square Park, Broadway and 17th St., 2–6. Free.

JAMES R. LAWSON, carillonneur. Music by Johan Franco, honoring his birthday. Riverside Church, the Drive at 122nd St., at 3. Free.

BROOKLYN PHILHARMONIC ORCHESTRA—See 7/10 for program. Tonight at Asser Levy/Seaside Park Bandshell, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free.

GOLIARD CHAMBER SOLOISTS—Garden musicale: "Music and Melon Feast," with complimentary fruit as refreshment. Steinway Reformed Church Garden, Ditmars Blvd., and 41st St., Astoria, Queens (718-728-8927), 4–6. $5.

SOUL AT SUNSET—Concert of black-American music, with performers tenor Beno Foster, mezzo-soprano Dorothy Mesney, jazz pianist Emme Kemp. African songs, spirituals, ragtime, jazz, and show tunes, narrated by Peter Mesney. Queens County Farm Museum, 73-50 Little Neck Pkwy. (718-347-3276), at 7. $5.

GEMINI (SANDOR AND LAZSLO SLOMOVITS)—Original and traditional songs, with guitar, violin, pennywhistle, percussion. Prospect Park Picnic House, PPW and 3rd St., Brooklyn, at 3. Free.

MANHATTAN RHYTHM KINGS—Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 7. $9.

PINEWOODS FOLK DAY—See Other Events, page 88.

JIM PEPPER'S POW WOW—"Celebrate Brooklyn." Prospect Park Bandshell, PPW and 9th St., Brooklyn, at 8. Adults, $1 contribution. Rain date, 7/13.

JEFF SAMAHA SINGERS REVUE—Light rock and pop classics. Also, The Brooklyn Playworks in "The Phantom Sword's Revenge." John Paul Jones Park, Fourth Ave. and 101st St., Brooklyn, entrance at Ft. Hamilton, at 5:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Seuffert Bandshell, Glendale, Queens, at 3. Free.

BARGEMUSIC—See 7/9. Today at 4.

SHIHIB LEROY NELSON JAZZ COMBO—Kings Plaza Shopping Center, indoors at the Mall, Flatbush Ave. and Ave. U, Brooklyn, at 2. Free.

CARAMOOR MUSIC FESTIVAL—Pianist Misha Dichter. Music of Beethoven, Schumann, Chopin, Liszt. Katonah, N.Y. (914-232-5035), Venetian Theater at 5:30. $20.

NEW YORK PHILHARMONIC—See 7/11 for program; tonight, at Eisenhower Park, Nassau County. No fireworks.

SUMMERFARE—SUNY at Purchase. See Dance, below.

AIR SUPPLY—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7. $20.

LONG ISLAND VOCAL ENSEMBLE—Indoors at Bayard Cutting Arboretum, Montauk Highway, Great River, L.I. (516-224-5420), at 2. Free. ($1.50 per adult, parking fee.) Take a chair or cushion.

WATERLOO MUSIC FESTIVAL—Waterloo Promenade Orchetstra, Sol Greitzer conductor. Music by R. Strauss, Bernstein. Waterloo Village, Stanhope, N.J. (201-347-4700), at 3. Free with Village admission, $7.50, seniors $5, children 6–12 $3.

Monday, July 13

MOSTLY MOZART—Emerson String Quartet, with flutist Jean-Pierre Rampal, guitarist Sharon Isbin. Avery Fisher Hall at 8. Sold out.

MADONNA—"Who's That Girl?" Madison Square Garden at 8. Benefit for American Foundation for AIDS Research, $100. Also lower prices, if available.

NEW YORK PHILHARMONIC—See 7/11 for program. Tonight, at Central Park's Great Lawn, with the New York Staff Band of the Salvation Army, Brian Bowen bandmaster. Also, fireworks.

CLAREMONT TRIO—Chamber music for piano, violin, and cello. Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free. Rain date, Wed.

SYLVAN WINDS OCTET—Works by Mozart and Beethoven. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WEST VILLAGE CHORALE SUMMER SING—Amy Kaiser conducts open readings of Mozart's *Vesperae de Dominica* and *Regina Coeli* and Bach's Cantata No. 191, *Gloria in Excelsis Deo.* St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5.

BARBARA OLDHAM, French-hornist/**JUDITH OTTEN,** soprano, with pianist Eugene Rohrer. Works by Nicolai, Reissiger, Schubert, others. First Unitarian Church, Monroe at Pierrepont Sts., Brooklyn (212-787-0517), at 8. $5.

JULIUS GROSSMAN ORCHESTRA, with soprano Amanda Halgrimson. Works of Still, Brahms, Mozart, Gounod. Dreiser Community Center, 177 Dreiser Loop, Bronx, at 8. Free.

JAMES GALWAY, flutist/**THE CHIEFTAINS**—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $20.

Tuesday, July 14

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; pianist Alexander Toradze, violinist Frank Peter Zimmermann. Mendelssohn's Violin Concerto in d; Mozart's Piano Concerto No. 23; Beethoven's Symphony No. 6 in F, "Pastoral." Avery Fisher Hall at 8. $8–$16. Same program Wed., July 15.

WASHINGTON SQUARE MUSIC FESTIVAL ORCHESTRA, Henry Schuman oboist and conductor; violinist Ole Bohn. Valen's Violin Concerto (N.Y. premiere); Bach's Concerto for Violin and Oboe; Haydn's Symphonies Nos. 1 and 85; Villa-Lobos's *Bachianas Brasileiras* No. 9. Washington Square Park, foot of Fifth Ave., at 8. Free.

MOODY BLUES/'TIL TUESDAY—Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15. Same program Wed., July 15.

BERENICE LIPSON-GRUZEN, pianist. Music by Debussy and Ravel, in honor of Bastille Day. Trinity Church, Broadway at Wall St., at 12:45. Free.

THE DIXIE FOUR—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

CHACABUCO—Latin American music, on Andean bamboo flutes and armadillo-backed charango. Bryant Park, off Sixth Ave., 40th–42nd Sts., at 12:30. Free.

GARY PACE—Dixieland music. Grace Plaza, Sixth Ave. and 43rd St., at 12:30. Free.

ELWOOD BUNN'S COUNTRY JUBILEE—With Modern Dance Company. Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

DORIOT ANTHONY DWYER, flutist/**RAFAIL SOBOLEVSKY,** violinist/**CHARLES ABRAMOVIC**—Music by Telemann, Faure, Thomson, Prokofiev, Mendelssohn, Brahms, Stravinsky. WQXR program, at Lincoln Center, Damrosch Park, at 7. Free.

HARLEM SPIRITUAL ENSEMBLE—Traditional spirituals. Stuyvesant Park, off Second Ave. and 15th–17th Sts., at 12:15. Free.

JAMES R. LAWSON, carillonneur. Music from France, for Bastille Day. Riverside Church, the Drive at 122nd St., at noon. Free.

PANKY DAVIS—Jazz. City Hall steps at 12:15. Free.

HE FAMILY—A Franco-American cabaret-style entertainment, for Bastille Day. Rotunda at Riverside Park and 79th St., at 7. Free.

EW YORK CHORAL SOCIETY SUMMER SING—David Ralph conducts open readings of Brahms's *Liebeslieder Walzer* and Beethoven's *Mass* in C. CAMI Hall, 165 W. 57th St., at 7:30. $6.

TRICTLY STRINGS ORCHESTRA OF NEW YORK (concert debut), Robert Glazer conductor-violist; pianist Gilda Glazer, David Randolph guest conductor. Tribute to Nadia Reisenberg. Works of Telemann, Turina, Shanet, Holst. Bargemusic, Fulton Ferry Landing, Brooklyn (624-4061), at 7:30. Free.

OPERETTA TONIGHT!—National Chorale Festival of American Music, Martin Josman conductor. 100th-birthday celebration of Sigmund Romberg. Music from *New Moon, The Desert Song,* and *Children of Dreams*; also by Herbert and Friml. Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/13. Tonight at 8, at Bronx Park East and Lydig Ave.

PETE COMPO JAZZ VIOLIN QUARTET—Bensonhurst Park, Cropsey Ave. near Bay Pkwy., Brooklyn, at 7:30. Free.

CLEM DEROSA ORCHESTRA, with jazz trumpeter Warren Vache. Heckscher Park, Huntington, L.I., at 8. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—7/7–11/15. Tickets, $5–$42. The season opens with Romberg's *The Student Prince,* Jim Coleman conducting—7/7, 9 at 8; 7/11 at 2, 7/12 at 1: with Munro, Garrison, Ludgin. 7/8, 10, 11 at 8; 7/12 at 7: with Peterson, Stewart, Brian Steele (debut).

Other

CAVALLERIA RUSTICANA, by Mascagni/**I PAGLIACCI,** by Leoncavallo. New York Grand Opera, fully staged, conducted by Vincent La Selva. Naumburg Bandshell, Central Park, at 72nd St. 7/9 at 7:30. Free.

LA ZARZUELA, an anthology of Spanish operetta selections. Repertorio Espanol, 138 E. 27th St. (889-2850). 7/12 at 3; 7/25 at 8. $16.

SAINT JOAN, an opera with film, written and directed by Ethyl Eichelberger and told in a solo performance by Black-Eyed Susan. Performing Garage, 33 Wooster St. (966-3651). 7/7–10 and 7/12 at 8; 7/11 at 8 and 10. $8.

DANCE

Bolshoi Ballet

METROPOLITAN OPERA HOUSE—To 7/18. $18–$60. 7/6, 7 at 8: *The Golden Age.* 7/8, 9 at 8; 7/15 at 2: highlights program. 7/10, 13, 14 at 8; 7/11 at 2 and 8: *Raymonda.* 7/15, 16, 17 at 8; 7/18 at 2 and 8: *Giselle.*

Other

CENTRAL PARK'S SUMMERSTAGE—**Isabel Benet,** with Mexican dance/**Forces of Nature,** in African dance blending jazz, ballet, and modern dance/**Muna Tseng Dance Projects,** fusing Chinese choreography with contemporary style. Naumburg Bandshell, mid-Park near 72nd St. 7/10 at 8. Free.

RIKA BURNHAM/THE BURNHAM CO.—Dance planned around the structures and landscape at Wave Hill, Independence Ave. and 252nd St., Bronx (549-3200). 7/11 at 4:30. $9. Rain date, 8/1.

SPOKE THE HUB DANCING—With On the Lam Street Band. Pierrepont St. Playground, at the Brooklyn Heights Promenade. 7/8 at 7. Free.

SUMMER DANCE CURRENTS—Retumba Con Pie, a women's group, in Afro-Caribbean and West African music, song, and dance. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx. 7/14 at 6:30. Free.

SUMMER DOWNTOWN—7/14 at 12:15: **Mark Dendy and Dancers,** in post-new-wave dance. World Trade Center Austin J. Tobin Plaza. Free.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5900). William Forsythe's **Frankfurt Ballet** (U.S. debut), in Forsythe's evening-length *Artifact:* 7/10, 11 at 8; 7/12 at 6; $18–$25 . . . **Stephen Petronio** in a solo, with his company in two works: 7/11 at 5; $14 . . . From Spain, **"Mozartnu,"** a performance piece for two nude dancers: 7/11 at 10 p.m.; 7/12 at noon; $10 . . . **Marie Chouinard,** performance artist from Canada, in two new works: 7/11 at 11 p.m.; $10 . . . **New Dance Matinee,** with Stephanie Skura, Daniel West, Mark Dendy, and David Parsons sharing a program: 7/12 at 2:30; $16.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–6. Br Sat.–Sun. 7 a.m.–5. D daily 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Rés. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ESTELA—47 E. Houston St., nr Mulberry St. (925-6080/226-9460). Casual. Peruvian. Spcls: ceviche mixto, steak with spaghetti in green pesto sauce. L daily noon–4. D daily 5–11. Ent. Fri.–Sat. **(I)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRANDE ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester and Canal Sts. (226-6060). Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. California/French. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

ROEBLING'S BAR AND GRILL—11 Fulton St. (608-3980). Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Sat. to midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway (219-0157). Dress opt. Nouvelle. Spcls: salmon (tuna or swordfish) steak grilled in woodsmoke, scallops of veal with shiitake mushrooms and noodles, pan-roasted loin of lamb. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sauteed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with applejack sauce. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. S Mon.–Sat. 11–2:30. Private parties for 15–30. Ent. Closed Sun. **(M)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** ***No credit cards.***

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I–M)** **AE, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

DUBROVNIK—88 Madison Ave., at 29th St. (689-7565). Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, and filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thu. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. *26th* St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, *noisette of lamb with thyme* and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar *till* 4 a.m. Br Sat.–Sun. *noon*–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: warm chicken mousse with prunes and port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9 a.m.–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11 a.m.–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor café. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. *Spcls: pheasant and truffle* dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.-Sat. 8-midnight. S/B Mon.-Sat. midnight-3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, chocolate truffle cake. L Mon.-Fri. noon-2:30. D daily 5:30-10:45. Pre-theater D 5:30-7:30. Ent. 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 4:30-10. Private parties for 75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.-3. Private parties for 25-500. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.-Thu. noon-4. D Sun.-Thu. 4-10, Sat. 7:30-1 a.m. Private parties 20-100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.-Fri. 11:30 a.m.-11:30, Sat. from 5, Sun. 5-9. Br Sun. noon-4. Private parties. Free D parking 5:30-midnight. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45 a.m.-3:30. D Mon.-Fri. 3:30-9. Complete L and D. Closed Sat.-Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon-3. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-11:30. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St. (206-8660). Casual. Northern Italian. Spcls: spada Genovese, tagliato manzo, gnocchi with gorgonzola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. **(M)** **AE, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th-29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. 5-midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ARGENTEUIL—253 E. 52nd St. (753-9273). Casual. American. Spcls: artichoke bottoms in vine leaves with red pepper and olive sauce, Caesar salad with grilled porcini mushrooms, roast goose fish and deep-fried cabbage. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: veal sauté 212, negimayaki, sushi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat.-Sun. 5:30-10. Private parties for 10-45. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, soft shell crabs. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-11:30, Sat. 5-midnight. Closed Sun. **(M)** **AE, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11, Fri. to midnight, Sat. 5-midnight. Br Sun. 11:30 a.m.-3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. **(M)** **Drake Bar:** B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.-Fri. noon-1, Sat. 5-1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Mon.-Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KAV KAZIAN—361 E. 49th St. (751-0416). Casual. Russian. Spcls: shishkebab, stroganoff, chicken kiev, Georgian bread. Res. sug. L daily noon-3. D daily 5-10. **(M)** **AE, CB, DC, MC, V.**

L'AZUR—60 E. 54th St. (319-4500). Formal. French/Continental. Spcls: delice de saumon fume et sa garniture, ravioli de homard et de St. Jacques primavera, magret de canard grille aux cerises. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed through 8/2. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30, Sat.6-10:30. Closed Sun. and 7/27-8/23. **(E)** **AE, CB, DC, MC, V.**

LA TABLE DES ROIS—135 E. 50th St. (838-7275). Casual. French/continental. Spcls: salad croquante, escalope de veau au Calvados et pomme, filet de saumon grille au vin blanc. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5-10, Fri.-Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Closed Sun. Private parties. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. and 7/31-9/8. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5:30-12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PECCAVI—251 E. 52nd St. (753-6387). Casual. American. Spcls: grilled fish, yellow tomato gazpacho. Open

Mon.–Fri. noon–10:30, Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St. (489-6100). Casual. Continental. Spcls: roulade of chicken filled with scallops in a Dijon mustard sauce, poached Coho salmon with caviar garnish, grilled chicken with mushrooms and scallions. Res. sug. L Mon.–Sat. noon–2:30. Br Sun. noon–4. D nightly 5–1 a.m. Parties for 15–80. Ent. Closed through 8/22. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE DE NICE—56 W. 56th St. (586-7812). Casual. French. Spcls: duck in Grand Marniere sauce, poulet Nicoise, rabbit in white wine sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts. (586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5:30–10:45. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. and 8/1–9/8. **(E)** **AE, DC, MC.**

CLUB A—333 E. 60th St. (308-2333). Formal. Italian. Spcls: linguini al frutti di mare, cappelli d'angelo primavera, piccata di vitello. Res. nec. D only Tue.–Sun. 9:30–4 a.m. Music for dancing from 9. Closed Mon. **AE, DC.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M) AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E) AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M) AE, CB, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M) AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M) AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M) AE.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M) AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E) AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M) AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M) AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E) AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E) AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M) AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M) AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I) AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M) AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts. (517-4448). Dress opt. Nouvelle Italian. Spcls: scaloppina tartusata, aragosta fra diavolo, pollo piccata. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. Closed Sun. **(E) AE.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M) AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M) AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M) AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M) AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M) AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M) AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E) AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed through 7/28. **(E) AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M) AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M) AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed through July and Aug. **(M) AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M) AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed through July and Aug. **(E) AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St. (517-2020). Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30 a.m.–3. D daily 5–11. Private parties for 100. Ent. **(E)** **AE, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Jazz Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

UPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

T. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

IGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

HE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (243-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna and swordfish. Res. sug. Open Tue.–Sun. for B, L, tea, and D from 8 a.m.–11:30. Closed Mon. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). Open daily. **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

OTHER EVENTS

FAIRS AND FESTIVALS AND SPECIAL DAYS—A "rain-date" postponement gives us another chance to join in on the **52nd Street Fair,** 7/12, 11 a.m.–6, on "Swing Street," from Lexington to Seventh Aves. Arts, crafts, entertainment both informal and organized, and plenty of food and collectibles along the route. This time, everbody, it's rain or shine . . . It's **open house at Alley Pond Woodland Nature Center** on 7/11, 10 a.m.–3, at Grand Central Pkwy. and Winchester Blvd., Douglaston, Queens (718-229-4000). You'll be able to talk to the naturalists on staff, ask questions about the exhibits, and choose an activity just to see what goes on: at 10 a.m., for example, *tai chi chuan* exercises (fee, $4), and at 11 a.m., a guided tour of the world of our six-legged insect friends ($2) with hand lenses, field guides, and magnifying lenses provided. At 3, there's to be a free bluegrass concert by Tony Trischka and Skyline, near the park entrance at Springfield Blvd. and 76th Ave. Picnicking is definitely encouraged . . . **New York Pinewoods Folk Music Club** will host a special day at **Wave Hill,** Independence Ave. and 252nd St. in Riverdale, the Bronx (549-2055), 7/12, 11 a.m.–5, rain or shine. Performers include Frosty Morning, Patrick Sky, Kenny and Tzipora, the Joanne Davis Quartet, Paul Kaplan, Toby Fagenson, and, in a special just-for-children corner, singer-storyteller Karen Hamilton. This is, as you can see, a family day, and picnickers are invited (no food sold, just beverages). There'll be folk workshops in the morning, and concerts in the afternoon. $7; seniors and children under 5, $4 . . . Another family music invitation is to **"Nottingham Fair" at Caramoor,** the romantic estate in Katonah, Westchester, where the annual music festival is going on. 7/10 and 11 at 11 a.m., this "Search for the Most Beautiful Music" tells the story of Fauvel, a "masked horse-person," as he meets acrobats, shepherds, a crusader, dancers, and others on his musical quest. Children, $2.50; adults, $5. On Sat. only, leave time, too, to wander around the house and estate, open 11 a.m.–4; house-museum admission $4, children under 12 $2 (914-232-5035).

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

PERFORMANCES TO NOTE— **New Vaudeville Magic** will be part of the New York Magic Symposium going on this weekend, and the show goes on 7/10 at 7 and 9:30; Sat. and Sun. at 2 and 7. It's at the Imperial Theater in the Sheraton Centre, Seventh Ave. at 53rd St. (581-1000), and tickets are $15–$25. The avant-garde lineup stars the juggling dance troupe Airjazz (from Colorado), and magicians Sam Angelico (Australia), Gaetan Bloom (France), and Vito Lupo (Long Island), and the show's a world premiere . . . The **Kings County Shakespeare Co.** is abroad in the borough of Brooklyn again this summer, with two of the Bard's "serious comedies": *The Taming of the Shrew* on Sat. and *All's Well That Ends Well* on Sun. Catch them at the Brooklyn Botanic Garden, 1000 Washington Ave., 7/11, 12, 18, 19, 25, 26, 2:30–4:30. Free performances are outdoors at the Alfred T. White Memorial, and in the auditorium if it rains . . . **Your Arms Too Short to Box With Donald Trump,** part of the "Women and Comedy" series at the Castillo Theatre, will turn up 7/11 at 8 and 10, at 7 E. 20th St. Emmy Gay, Beverly Mickens, Dotti Fox, Nina Mende, and Annie Roboff will take off on Vanna White, Tina Turner, and "moving up." Tickets, $10 (505-0170) . . . A street-theater group from Barcelona, **Teatre de la Claca,** will be up at **Summerfare** in Purchase, N.Y., on the SUNY campus, giving the N.Y. premiere performances of *Mori el Merma* (*Death to the Bogeyman*), by the artist Joan Miró and the company's Joan Baixas. This re-staging coincides with the Miro show at the Guggenheim, and performances are 7/10, 11, 16, 17 at 8:30; 7/12, 18, 19 at 6:30; $23 (914-253-5900).

CALENDAR NOTES FOR MID-JULY include the final weekend of the **American Crafts Festival at Lincoln Center,** 7/11, 12, noon–9. If you were there on the holiday weekend, you'll want to know that this week there'll be different exhibitors, along with entertainment and demonstrations and food vendors around the Center's three plazas . . . Traditional **19th-century dinners** are the modern-day drawing card at **Richmondtown Restoration,** 441 Clarke Ave., S.I. (718-351-1611), and they almost always sell out: Upcoming dates are 7/11, 25, 26, and 8/8, 9. Things start at 4, with a Restoration tour and period-style entertainment; you'll even have a chance to give the beef a turn on the outdoor spit and take a hand at the butter churn. Table setting includes handmade redware and reproduction flatware, and the menu is planned with historical details in mind. $30 a person . . . The annual **Let Them Eat Cake! Bastille Day Pastry Chefs Competition** goes on 7/14 at Nicole—Brasserie de Paris, Seventh Ave. and 56th St., 5:30–7:30. After the judging, the ticket-holding public can sample the entries on a first-come-first-served basis (*bon appétit!*). $50 (752-3677), and proceeds will benefit the Pierre Franey Scholarship Fund at Johnson & Wales College, Providence, R.I.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.25; under 12, $2.75.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Through Labor Day: Sky Show, "The Seven Wonders of the Universe, " narrated by Burt Lancaster; Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75, children 2–12, $2.

TOURS

NEW YORK WALK-ABOUT—Two tours 7/12: At both 11 a.m. and 2 p.m., "Greenwich Village—Echoes of the Past"; meet on S.E. corner of Seventh Ave. and W. 13th St.. At 2 p.m. only, "Upper New York Bay—Islands by the Sea"; meet on N.W. corner of Whitehall and Water Sts. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

CHELSEA—A "Historywalk" with Joyce Gold (242-5762). 7/12 at noon, meet at the General Theological Seminary, Ninth Ave. and 21st St., for a look at the area that used to be the theater district and neighborhood of the big department stores. $8.

MUNICIPAL ART SOCIETY TOURS—7/7, 6–9 p.m., "On the Boardwalk from Brighton Beach to Coney Island," a 1¼-mile stroll to view the area, past and present. 7/9, 6–7:30 p.m., "Making the Great Lawn Greater," a walk with landscape architect Bruce Kelly around the perimeter of the Central Park space. 7/12, 1–4, same as 7/7 tour, with optional visit to the sideshow ($2 admission extra). 7/14, 6–7:30, "Community Gardens on the Upper West Side," Cathedral of St. John the Divine and a condominium rooftop garden. Each tour, $12 (935-3960).

ROOSEVELT ISLAND—A walk around this residential enclave, home to 5,100 New Yorkers, with Adventure on a Shoestring. 7/12, meet at 1 on N.W. corner of Second Ave. and 59th St. $5, plus $2 round-trip Tramway fare (265-2663).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 7/12, noon–6: Brooklyn Bridge and Bargemusic; a walk across the bridge to Fulton Ferry Landing, ending with a chamber-music concert on the Barge; $18 (includes ticket). 7/12, 1–4: The Bowery, including glimpses of Chinatown, the old Jewish neighborhood, NoHo, the East Village, and Little Italy; $10. 7/12, 6–9 p.m.: tour of Art on the Beach's new site at Hunters Point, including an evening of performance art; $15. 7/14, 6–8:30: an art tour at the Metropolitan Museum of its 20th-century collection in the Lila Acheson Wallace Wing; $13.

RED HOOK, Brooklyn—"New York's last frontier on the Bay"—with the Friends of the Parks (473-6283). 7/12 at 2, meet at the foot of "America's longest escalator," in Brooklyn at the Smith and 9th St. station of the F train. You'll get a look at some waterside amenities not yet destroyed by city development. $1.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—7/10 at 8 p.m., "Sights and Sounds of Nightfall," featuring "moths and other nighttime critters." 7/11 at 9 a.m., "Butterflies amd Bugs of the Park." Both tours meet at the Picnic House, PPW and 5th St.; $4, seniors and children $2.

CENTRAL PARK—7/12, "Bridges and Arches." Meet at 2, at the Maine Monument, Columbus Circle park entrance, for a look at the restored structures. Free.

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sats. thru Oct., beginning with a S.I. Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India, Greece in Queens, and more. Pre-register; $43, including lunch in the Polish East Village.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 7/11, Alley Pond Marsh, Queens. 7/12, Prospect Park, Brooklyn.

NATURE WALKS—**New York Botanical Garden,** Bronx: 7/8 at 7:30, a tour of the T.H. Everett Memorial Rock Garden; $2 (220-8747) . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 7/9 at 7:30, an evening insect walk; $2. 7/10 at 10 a.m., Alley Pond Terminal Moraine; $3. Woodland walks, Sat. at 11 a.m. and Sun. at 1; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A green-house-and-garden walk, every Sun. at 2:15; free.

URBAN PARK RANGERS—Walks and workshops, free unless otherwise noted. Call borough offices for the weekend lineup: Bronx: 548-7880 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3091; Queens: 718-699-4204; Staten Island: 718-442-1304.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City botany walk: 7/12, 3 miles in Bronx Park and the New York Botanical Garden; take lunch (or buy); meet at noon, outside IND stop at Bainbridge Ave. and E. 206th St.; $1 (876-6688 before 10 p.m.).

SPORTS

BASEBALL—**Yankees:** Yankee Stadium, Bronx (293-6000). 7/6, 7 at 7:30 and 7/8 at 1: vs. Minnesota; 7/9, 10 at 7:30 and 7/11, 12 at 1:30: vs. Chicago. $8.50, $10.

BASKETBALL—**Michelob Half Court Tournament** 7/11, 9:30 a.m. at St. Vartan Park, 35th St. and 1st Ave., Manhattan. This first of five double elimination tournaments is open to men and women 21 years of age and over. Other tournaments will be played on consecutive Sats., leading up to the finals on 8/15. Call 718-699-4238 or 4235.

TENNIS—Volvo Tournament/New Jersey 7/12–19 at Newark Academy in Livingston, N.J.: Featuring Cassini Cup (Pro/Celebrity), Grand Prix, and Ladies Invitational. Weekdays (2 sessions), 1 and 7; weekends (1 session), 1; semifinals and finals 7/18, 19 at 1. Call 201-740-1715 or 212-696-4884.

BOXING—Budweiser Summer Classic 7/7, 17 at 7: See boxers from New York City fight for the chance to represent the New York City Region in the Empire State Games. Robert Clemente State Park Gymnasium, Tremont Ave. and Matthewson Road, Bronx (299-8750). Free . . . Also, at the **Felt Forum** (564-4400). 7/9 at 7:30: Cornelius Boza-Edwards vs. Ali Karim Mohammad, plus 7 preliminary bouts. $10–$20.

HORSE RACING—Belmont for the summer meeting, through 8/3 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 7/11, Tidal Handicap; 7/12, Lexington; 7/15, Astoria.

CHILDREN

STORY HOUR—Nina Jaffe will present *Summer Dreams,* an hour of folktales, music, and mime from around the world. 7/8 at 2. The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn Hts. (718-624-0890). Free (reserve).

CLOWN PROGRAM—Abike the clown will present a storytelling program. 7/9 at 1. Coffey Park, the play area, at Columbia and Bay Sts., Brooklyn (718-783-3077). Free.

A TRIBUTE TO THE WOLF—A children's play presented by the Gingerbread Players and Jack. 7/9 at 10:30 a.m. Seuffert Bandshell, Forest Park Music Grove, Woodhaven Blvd. and Myrtle Ave., Woodhaven, Queens (718-291-1100). Free.

THE PHANTOM SWORD'S REVENGE—A swashbuckling adventure presented by the Brooklyn Playworks. 7/9–11 at 7. Prospect Park in front of Litchfield Villa, 95 Prospect Park West, Brooklyn (718-499-2293). Free (take your own chair or blanket) . . . Also, presented 7/12 at 5:30, John Paul Jones Park, Bayridge.

MUSICAL TWIN BILL—See *How to Eat Like a Child,* a dance musical, and *The Orange People,* a musical dealing with prejudice, presented by Tada! Previews start 7/10, 13 at 11 a.m. and 1:30; 7/11, 12 at 1:30 and 3:30; on each continuous Fri. and Mon. at 11 a.m. and 1:30 and each Sat. and Sun. at 1:30 and 3:30 through 8/2. Also, 7/27 at 7:30. Special performance: 7/20 at 7:30 (benefit performance includes buffet, $25); Actors Outlet Theatre, 120 W. 28th St. (627-1732). $5; adults, $5.50.

PUPPET SHOW—A special performance by the Winnie Wilson Puppets. 7/14 at 1. Carroll Park, Carroll St. between Court and Smith Sts., Brooklyn (718-783-3077). Free.

VAUDEVILLE FOR CHILDREN—Stories, puppets, magic, games, and songs presented by puppets and members of the Unexpected Company. 7/15–8/7, Tue.–Fri. at 2. Nat Horne Theatre, 440 W. 42nd St., between 9th and 10th Aves. (787-6715). $3; adults, $4 (reservations).

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). 7/8 at 1:"Chanteys and Forebitters"—Captain David Berson will sing authentic songs of the sea; 7/11 at 10:30 a.m.: "Children's Workshop"—Make your own whale hat, create a mural, and learn a sea chantey at the Children's Center, 165 John St.; 7/11, noon–5: "Bowlines and Bends"—Jim Lorier will demonstate knots which were part of a sailor's life; programs free with admission and most are located aboard *Peking,* Pier 16. Through July: "Boys at Sea—Life Aboard the Schoolship St. Mary's." Children can climb into a hammock, taste hard tack, learn ropework skills, and talk to a 19th-century first mate. Hours: 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

CHILDREN'S MUSICALS—*The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). $3

CLASSIC STORIES—*Little Red Riding Hood* at 10:30 a.m., Tue.–Thu., 7/7–30; *Aesop and His Fables* at 1, Tue.–Thu., 7/7–8/13; *Frankenstien* at 10:30 a.m., Tue.–Thu., 8/4–13. Off Center Theatre, 436 W. 18th St. (929-8299). $3.75 . . . Also, every Fri., 7/10–8/14 at 10:30 a.m.: *Three Little Pigs* at Clement Moore Park, 22nd St. and 10th Ave., Manhattan. Free.

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen Statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 7/11 at 11 a.m.: *The Story of a Mother,* by Susan Danoff and *The Clever Turtle* by Meg Lippert. Free . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 7/11, 4-year-olds at 11 a.m. and ages 5–11 at 1: "Bubble Bonanza"—Blow bubbles with Princess Belva. Free (reserve). . . **The Dairy:** 64th St., Mid-Park (397-3156). 7/11 at 2 and 3: "Weaving Tales of Wonder"—Listen to the magical words of storyteller Cheryl Byron.. Free (reserve).

SPECIAL EXHIBITS—Jewish Museum: Through 8/31: "In the Picture": Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Hours: Sun. 11 a.m.–6, Mon., Wed., and Thu. noon–5, and Tue. noon–8. Museum is open free Tue. evenings 5–8. 1109 Fifth Ave. (860-1888). Adults $4; children and seniors $2. . . **Museum of the City of New York,** through 9/6: "A Child's View: New York City Through Children's Eyes," an exhibitition of artwork by local children, grades 4–6, including photography, oil painting, water colors, and crayon drawings. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Fifth Ave. and 103rd St. (543-1672). Free.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Special summer family activity program: Tue.–Fri. at 11 a.m.: Gallery Talk/Sketching; at 1:15 each day, enjoy a film. Program starts 7/7–8/14 and needs no advance registration. Families should meet at the Uris Center. Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 7/11–12 at 1:30 and 3: "What's News?"—Make 3-dimensional paper puppets out of magazines and newspapers. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special Summer Club Adventures: "Flower Power Club"—Children, ages 6 and above explore flowers in the greenhouse, 7/6, 8, 13, and 15, 10 a.m.–noon; "Insect Discovery Club"—Children, ages 7 and above can learn about collecting, handling, and preserving insects, 7/6, 8, 13, 20, and 22 at 1 and 3; "Hot Tracks and Facts Video Club"—Children learn to use video equipment and tape their own news show, 7/8–10 and 7/15–17, 10 a.m.–noon. Must register in advance, $5. Daily Exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how our bodies work. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Special summer workshops for children each Tue. in July: 7/14 at 10:30 a.m. and 1:30: "Mysteries of the Heart"—Create a multi-media heart-shaped sculpture. 50 cents. Hours: Tue., Thu., Fri. 10–5; Wed. 10–8; Sat., Sun. noon–5:30.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., St. George, S.I. (718-727-1135). Special children's program every Sat. during the month of July with the theme, "A Celebration of Birds." 7/11, 10 a.m.–11:30 a.m.: "Come Fly With Me," a workshop which teaches children to make a natural bird feeder as well as a soaring bird (reserve). $2.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 7/10, 7–9: "Friday Night Free Fun"—Enjoy lively, comtemporary music by the band Skyline; 7/12 at 1: "Puppet Performance"—Enjoy the classic story *Pinocchio,* performed by the Puppet Projects (reserve). In the Main Gallery: "Building Buildings." Downstairs Gallery: "Big Top Puppets." Summer hours: Tue.–Fri. 1–4, Sat.–Sun. 11 a.m.–5. $2.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 7/8: Doug White Trio. 7/9: Gib Veconi Trio. 7/10, 11: Danny Mixon Trio. 7/12: Christiane Drapkin Trio. 7/13: Erick Storckman Trio. 7/14: Interweave Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/12: Dave Valentin plus David Benoit, Tue.–Sun. at 9 and 11:30. 7/14–19: Mongo Santamaria plus Michel Camilo. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set til 4 a.m. **AE.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). 7/8–11: Pianist Tommy Flannagan with George Mraz on bass. 7/13–18: Pianist Ron Carter with Steve Kuhn on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 7/12: Jimmy Witherspoon, Tue. –Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 7/13: Bucky and John Pizzarelli, Jr. 7/14–19: The Solominic Quartet. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/11: Stuart Frank and Mary Malloy. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 7/8: Jim McNeely Trio. 7/9–12: Mose Allison Trio. 7/13: Les Paul Trio. 7/14: Valerie Capers Trio. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St. (925-7414). 1940s-style antiques store and restaurant. 7/9, 16 at 9: Musical revue, *Once Upon A Radio* starring Amy Appleby, Keith Brazil, Lana Forrester, Glenn Taranto, and Bob Wilson. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/8–11: Nat Jones. 7/12: Dom Salvador. 7/14–18: Hal Schaefer. **Upstairs:** 7/10 at 8: Jimmy Miller, followed by Michael Shaffer at 10, and the Mario Cantone Comedy Show at midnight. 7/11 at 8: Barbara Oakes, followed by Cabaret featuring David Peaston, and Deborah Davis and stand-up comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 7/8–11 from 10–3 a.m.: Singer Kitt Moran with pianist Mike Moran and Andy Eulau on bass. Sun. 5–10: Singer Stan Edwards with Larry Intorella. Mon.–Fri. 5–10: Singer-pianist Howard Barry. Sun.–Mon. from 10–3: Singer Stan Edwards with John Donnely on bass and pianist Larry Intorella. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 7/11: Pianist Peter Malenverni with Michael Moore on bass. 7/14–18: Pianists John Bunch and Phil Flanigan. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 7/11: Pianist-singer Nellie Lutcher and singer Ella Mae Morse. Two shows nightly at 9 and 11. 7/14–8/1: *The Swinging Years of Benny Goodman's Big Bands*, with conductor Walt Levinsky and the Great American Swing Band. Closed Sun. **AE, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Daniel Nye. Rudy Roberson takes over on Sun. from 6, and Lee Glantz on Mon. from 7. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 7/8: Cat's Meow; The Jon Dunmore Band; Making Moves. 7/9: Sneaker Boys; Midnight Jam with Nerve Damage. 7/12: Hugo Largo; Winter Hours; Wanda And The Way It Is; Wednesday Week. 7/13: Bleached Black; The Brandos; Scruffy The Cat; Thelonius Monster. 7/14: Dead Milkmen; The Catheads; Flamin' Lips; The Wipers. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Jaqui Knight and Billy Kaye. Mon.: Howie Wyeth barrelhouse piano. Tue.: Jazz-singer Martha Sherrill. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 7/12: Pierre Dorge and the New Jungle Orchestra. 7/13: Out of the Blue. 7/14–19: James Moody. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/8: Muriel Fowler. 7/9–11: Intruders. 7/14, 15: Roy Bailey. Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 7/8: Life In A Blender. 7/9: Time For The Bone. 7/10, 11: Valerie Wellington. Shows from 9. **No credit cards.**

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). American restaurant with jazz nightly from 8–2:30 a.m. Through 7/11: Peter Madsen Trio with Ed Howard on bass and Tim Horner on drums. 7/13–18: Tony Falanga Trio with pianist Peter Madsen and singer Amy London. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 7/13: 'Salsa Meets Jazz' with Ray Barretto and his Orchestra, Frankie Ruis and his Orchestra with guest soloist Nestor Torres. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/12: Kevin Eubanks Quartet. 7/13: Mel Lewis and the Jazz Orchestra. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 7/8–12: The Manny Duran Group. 7/13: Comedy Out of Control with Steve Solis, Jedda Jones and others. 7/14: Norman Poors Trio. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 7/11: Pianist John Hicks with Atilla Zoller on guitar and Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Through 7/12: Comedian Barry Diamond. Restaurant with cabaret. Shows at 9, plus Fri.–-Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 7/12: Comedians Jeff De Hart, Wayne Cotter, Dwayne Cunningham, Barry Weinbraub, Hiram Kasten and Danny Curtis. 7/13–19: Wayne Cotter, Mike Little, Al Romero, John Trusan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thu. 8–4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 7/8: Magician Imam and comedian Terry Day. 7/9: Magician Torkova and comedian Terry Day. 7/10: Magician Slydini and comedian David Charnee. 7/11: Magician Dave Rojan and comedian David Charnee. 7/14: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/12: Rick Aviles, Rob Ross, Anita Wise. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9:30 and midnight. **AE, MC, V.**

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Dinner and dancing to the Alex Donner Orchestra Tue.-Sat. from 8–3 a.m. Singer Millie Kaiserman joins the band on Tue. and Thu. **AE, DC, MC, V**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 7/11, The Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC**

PRIVATE EYES—12 W. 21st St. (206-7770). Video nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu. and Sat. from 10–4 a.m. **AE**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Disco dancing every Tue.-Sat. from 9-4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. Through 7/12: The Tony Martell Orchestra alternate with The Ramon Argueso Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 7/8: Archie Shepp and Horace Parlan. 7/9: Pablo Moses and Michigan and Smiley. 7/10: Tabou Combo. 7/11: Mario Rivera and the Salsa Refugees. 7/14: Buckwheat Zydeco. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Joan Cushing and alter-ego, Mrs. Foggybottom, in *Lady Sings The News.* Through 7/18, Tue.-Sat. at 9: Jim Morris as President Reagan, *An Evening with the President.* Every Thu.-Sat. at 11: Singer Michael Garin. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.-Fri. from 5-7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.-Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. *Bittersuite - songs of experience*, a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. **No credit cards.**

IAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/8: Rian Keating with pianist Russ Daisey. 7/9: Claiborne Cary with pianist Buddy Barnes. 7/10: Susan Neves with pianist Wes McAfee. 7/11: Barbara Lea. 7/13: Marieann Meringolo. 7/14: Wes McAfee Duo. Two shows Mon.-Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

ALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *The Best of Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Gerard Alessandrini, Philip Fortenberry, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.-Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

ANACHE—149 E. 57th St. (935-0244). 7/8: Deborah Vogel. 7/9: Helene Zipper; Greta. 7/10: LaZoo. 7/11: Marc Malamed's Forgotten Broadway; Pamela Jo Knoy. 7/13: Belle Linda Halpern. 7/14: *Songwriter Sing* with Shellen Lubin, Nina Silver, Elliot Myers, Annie Dinerman, Alli Lubin and Jeff Olmstead. **AE, MC, V.**

OP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Julee Cruise, B.J. Jefferson, Adriane Lenox, Debbie Lyons, Jesse Richards, and Cookie Watkins. Tue.-Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **Downstairs:** *Strip!,* directed by Phil Oesterman, music by Norman Bergman, Tue.-Fri. at 8, Sat. at 8 and 10, Sun. at 3 and 7:30. **AE, MC, V.**

ROCADERO—91 Charles St., at Bleecker St. (242-0636). 7/10 at 8: Bob Marks' Spotlite night; Mary Jo Agresta at 10:30. 7/11 at 8: Jeffrey Smith; Robert Mineo at 10:30. 7/13 at 9: Showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Pianist Dale Elliot, nightly 5-11, except Sun. and Mon. **AE, CB, DC, MC, V.**

ARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Pianist Dick Wellstood, Mon.-Fri. 9:30-1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

GRAND HYATT—42nd St. at Park Ave. (883-1234). **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.-Sat. 5-8; followed by Paul Roth, Tue.-Sat. 8-1 a.m., Sun. 5:30-1 a.m.; and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. and Sixth Ave. (586-7000). **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat.-Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon.-Tue. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thu. 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.-Fri. 7:30-12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 7/25: Laraine Alison and Her Band, Tue.-Sat. from 9-2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.-Sat. 10-2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Through 7/11, Trisha Forgione of *Too Many Girls,* Tue.-Sat. at 11, with an extra show Thu.-Sat. at midnight. 7/14-18: Diane Della Piazza of *Les Misérables.* **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Jazz-pianist Milton Sealey plays Tue.-Sat. from 9-1 a.m. Singer-pianist Larry Applewhite Sun. from 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.-Mon. 6-10, Tue.-Wed. 8:30-12:30 a.m. Barbara Rose plays Thu.-Sat. from 8:30-12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676).**Judge's Chamber:** Through 7/31: Jazz-pianist Garry Dail, Wed.-Fri. from 7:30-1 a.m., Sat. from 8:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siegel Tue.-Thu. 5-9, Fri.-Sat. 6-10; Tina DeVaron takes over Tue.-Thu. 9-1 a.m., Fri.-Sat. 10-2 a.m. Diana Rogers plays Sun.-Mon. 8-1 a.m. **Cocktail Terrace:** Singer-pianist Kathi Tarrant, Tue.-Sat. from 5:30-9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.-Mon. 5:30-9:30, followed by Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7-4 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.-Sat. from 7:30. **AE, CB, DC, MC, V.**

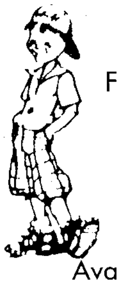
MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5-1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tues. Sat. from 8-1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.-Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs Broadway shows to jazz, Mon.-Fri. from 6-11. **AE, CB, DC, MC, V.**



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RADIO HIGHLIGHTS

Wed., July 8

3:00/WNCN—Brahms: Piano Trio No. 3 in c, Op. 101; **Mayr:** Cto. for Piano No. 3 in c.

WNYC—Campoli plays Elgar's Violin Solo.

4:00/WQXR-AM/FM—Chopin: Andante Spianato and Grand Polonaise in E-Flat; **Vivaldi:** Bassoon Cto. in G.

5:00/WNCN—Ysaye: *Chant d'hiver* for Violin and Orch., Op. 15; **Gebauer:** Bassoon Trio in B-Flat, Op. 33, No. 3.

6:00/WNCN—Handel: Cto. for Organ No. 3 in g, Op. 4, No. 3.

7:00/WNCN—"Caramoor Festival."

WQXR-AM/FM—"Carnegie Hall Through the Years."

8:00/WNCN—"Mostly Mozart Festival Gala." Live from Lincoln Center. Marilyn Horne, soprano, Jean-Pierre Rampal, flute, Alicia de Larrocha, piano, Mostly Mozart Festival Orchestra, Gerard Schwarz, conductor. **Gluck:** *Orfeo ed Euridice:* "Dance of the Blessed Spirits"; **Handel:** *Messiah:* Two Arias for Alto; **Mozart:** Cto. for Piano No. 21 in C.

WNYC—New Jersey Chamber Music Society. Guest artists Fred Sherry and Bernice Silk. **Debussy:** Cello Sonata; **Beethoven:** Variations; **Carter:** Cello Sonata.

8:05/WQXR-AM/FM—Mozart: Rondo in C; **Rachmaninoff:** Piano Cto. No. 2 in c.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase."

Thu., July 9

3:00/WNCN—J. Graun: Cto. for Violin and Viola in C; **Bach:** Brandenberg Cto. No. 4 in G.

WNYC—Piston: Sym. No. 3; **Carter:** String Qt. No. 1; **Persichetti:** Cto. for Piano Four-Hands.

4:00/WQXR-AM/FM—R. Strauss: *Don Juan;* **Locatelli:** Sonata No. 10 in G.

5:00/WNCN—Bach: Chromatic Fantasia and Fugue in d; **Kuhlau:** Fantasia in D.

6:00/WNCN—C.P.E. Bach: Sym. No. 2 in B-Flat.

7:03/WQXR-AM/FM—Liszt: Three Etudes de Concert.

8:00/WNCN—J.C.F. Bach: Trio Sonata for Violin, Viola, and Continuo in A; **Chabrier:** *Bourée Fantasque.*

WNYC—"Celebrating Schubert."

8:05/WQXR-AM/FM—Schumann: Introduction and Allegro Appassionato; **Schonberg:** *Verklarte Nacht.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Yo-Yo Ma, cellist, and Patricia Zander, piano.

Fri., July 10

3:00/WNCN—Haydn: Qt. in G, Op. 76, No. 1; **Handel:** *Ariodante:* Ballet Music.

WNYC—Brubeck: *The Light in the Wilderness.*

4:00/WQXR-AM/FM—Kodaly: *Dances from Galanta.*

5:00/WNCN—Bridge: *There is a Willow Grows Aslant a Brook;* **Bach:** Brandenberg Cto. No. 3 in G.

6:00/WNCN—Durante: Cto. for Strings and Continuo in A, "La Piazza."

7:03/WQXR-AM/FM—Haydn: Qt. No. 4 in B-Flat.

8:00/WNCN—Rachmaninoff: Suite for Two Pianos, No. 2, Op. 17; **Mozart:** Flute Qt. No. 3 in C.

WNYC—"The Opera Box: The Art of Elizabeth Schumann." The first of two programs examining the soprano's operatic career.

8:05/WQXR-AM/FM—Rachmaninoff: *Symphonic Dance* No. 1.

9:00/WNCN—Stenhammar: Sym. No. 2 in g. Op. 34; **Schubert:** *Ländler,* Op. 171.

9:06/WQXR-AM/FM—The San Francisco Orchestra. Neeme Jarvi, conductor. **Tubin:** *Estonian Dance Suite;* **Bartok:** Violin Cto. No. 2 in b.

Sat., July 11

10:00 a.m./WNCN—Kuhnau: *The Combat of David and Goliath;* **Granados:** *Mallorca,* Op. 202.

WNYC—Beethoven: Piano Cto. No. 4; **Bruch:** *Scottish Fantasy.*

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Sviatoslav Richter. **Beethoven:** Six Variations in D on a Turkish March; **Schubert:** Piano Sonata in A, Op. 120.

11:00 a.m./WNCN—Chopin: Grand Duo Concertante for Cello and Piano on Themes from *Robert le Diable.*

WNYC—Schumann: *Carnival;* **Debussy:** *La Mer.*

11:04 a.m./WQXR-AM/FM—Rossini: *Torvaldo e Dorliska:* Ov.; **Bruch:** Violin Cto. No. 2 in d.

12:00/WNCN—Froberger: Ricercare No. 11.

WNYC—Stravinsky: *The Song of the Nightingale.*

12:05/WQXR-AM/FM—Bach: Brandenberg Cto. No. 6 in B-Flat.

1:00/WNCN—Beethoven: Sym. No. 6 in F, Op. 68, "Pastoral."

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Verdi:** *Aida* (Caballe, Domingo, Cossotto, Ghiaurov, Cappuccilli, Chorus and Orch. of the Royal Opera House, Covent Garden/Muti).

5:00/WNCN—Haydn: Qt. in C, Op. 54, No. 2; **Mozart:** Sonata for Violin and Piano in F.

6:00/WNCN—Rodrigo: *Fantasia para un Gentilhombre.*

7:00/WNCN—Chopin: Scherzo No. 3 in c-sharp.

8:00/WNCN—Vivaldi: *Four Seasons,* Op. 8, Nos. 1–4; **Milhaud:** Sonatine for Flute and Piano.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Brahms:** Piano Cto. No. 1 in d; **Brahms:** Piano Cto. No. 2 in B-Flat.

9:00/WNCN—"Saturday Night Opera." **Verdi:** *La Traviata* (Sutherland, Jones, Pavarotti, Manuguerra, Nat'l. Phil Orch./Bonynge).

Sun., July 12

10:00 a.m./WNCN—"Classic Guitar." **Haydn:** Cto. for Guitar No. 4 in F; **Villa-Lobos:** Prelude for Guitar No. 4 in F.

WNYC—Handel: *Sinfonia to Samson;* **Brahms:** String Sextet in B-Flat, Op. 18.

11:00 a.m./WNCN—Fauré: *Messe basse;* **Liszt:** Mephisto Waltz No. 1.

WNYC—"Thanks to Bach." Music by Schumann, Chopin, and other Bach admirers.

12:00/WNCN—Schumann: Fantasiestücke, Op. 12.

12:04/WQXR-AM/FM—Haydn: Sym. No. 98 in B-Flat.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor; violinist Anne-Sophie Mutter. **Davies:** *Orkney Wedding With Sunrise;* **Lalo:** *Symphonie espagnole,* Op. 21; **Shostakovich:** Sym. No. 5, Op. 47.

WNYC—Debussy: *Jeux;* **Schuman:** Sym. No. 5.

1:04/WQXR-AM/FM—Lalo: *Symphonie Espagnole.*

3:00/WNCN—Dowland: *Captain Digorie Piper's Galliard and Pavan.*

3:04/WQXR-AM/FM—"Saturday Afternoon at the Opera." Stanislaw Skrowaczewski, conductor; cellist Lorne Munroe. **Boccherini:** Cello Cto. in B-Flat; **Bruckner:** Sym. No. 3 in d.

5:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a.

6:00/WNCN—Respighi: *Pines of Rome;* **Liszt:** *Consolations,* Nos. 1–6.

7:00/WNCN—Tchaikovsky: *Nutcracker Suite,* Op. 71a.

WNYC—Brahms: "Academic Festival" Ov; **Davies:** *Sinfonietta Accademica.*

8:00/WNCN—Berlioz: "Rob Roy" Ov.; **Bartók:** *Mikrokosmos, Book 6:* Nos. 148–153, "Six Dances in Bulgarian Rhythm."

WNYC—"After Eight." With Nancy Shear. Guest: John Nelson.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Puccini:** *La Bohème* (Tebaldi, Bergonzi, Bastianini, Siepi, Accademia di Santa Cecilia/Serafin).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; pianist Claudio Arrau. **Britten:** *Russian Funeral;* **Brahms:** Sym. No. 3 in F; **Beethoven:** Cto. for Piano No. 5 in E-Flat, Op. 73, "Emperor."

Mon., July 13

3:00/WNCN—Tchaikovsky: *Voyevode,* Op. 78; **Bodinus:** Sonata à quatre for Flute, Horn, Violin, and Basso Continuo in D.

WNYC—Anteil: Sym. No. 4; **Santoro:** Qt No. 3.

4:00/WQXR-AM/FM—Fauré: *Masques et Bergamasques;* **Liszt:** Transcendental Etude No. 4.

5:00/WNCN—Bach: Sonata for Flute or Violin and Harpsichord in g.

6:00/WNCN—Brahms: *Variations on a Theme by Paganini,* Op. 35, Book 2.

7:03/WQXR-AM/FM—Beethoven: Six Bagatelles.

8:00/WNYC—The Los Angeles Philharmonic. Andre Previn, conductor. **Previn:** *Four Outings for Brass;* **Chavez:** Violin Cto.; **Harbison:** String Qt. No.1; **Gershwin:** Piano Cto. in F.

8:05/WQXR-AM/FM—Copland: Sym. No. 3; **Stravinsky:** *Pulcinella Suite:* Sinfonia.

9:00/WNCN—Quantz: Sonata No. 2 in B-Flat; **Tchaikovsky:** Sextet in d, Op. 70.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Mitsuko Uchida. **Lieberson:** Drala; **Beethoven:** Piano Cto. No. 3 in c.

Tue., July 14

3:00/WNCN—Kalkbrenner: Fantasy, Op. 68, "Effusio Musica"; **Gounod:** *Faust:* Ballet Music.

WNYC—Rubbra: Sym. No. 5; **Bloch:** *Poème Mystique.*

4:00/WQXR-AM/FM—Vivaldi: Violin Cto. in c; **Rachmaninoff:** Symphonic Dance No. 3.

5:00/WNCN—Telemann: Trio Sonata in a.

6:00/WNCN—Saint-Saëns: Sonata for Oboe, Op. 166; **Janácek:** *Fiddler's Child.*

7:00/WNYC—Damrosch Park Concerts.

8:00/WNCN—J. C. Bach: Sym. in B-Flat, Op. 3, No. 4.

WNYC—The Louisvill Commissions. Lawrence Leighton Smith, conductor. **Lutoslawski:** *Fanfare for Orchestra;* **Schumann:** Introductio and Allegro Appassionata for Piano and Orch.; **Strauss:** *Burleske;* **Bartok:** Cto. for Orch.

8:05/WQXR-AM/FM—Berlioz: *Romeo and Juliet:* Excerpt

9:00/WNCN—Medtner: Cto. for Pian No. 2 in c, Op. 50; **Verdi:** *Aida:* "L'abborrit rivale... Gia i sacerdoti adunansi."

9:06/WQXR-AM/FM—The Montre Symphony Orchestra. Charles Dutoit, conductor.

TELEVISION LISTINGS

Weekdays, July 8–10 and 13–14

2 WCBS 975-4321
4 WNBC 664-4444
5 WNYW 535-1000
7 WABC 887-7777
9 WWOR (201) 330-2153
11 WPIX 949-1100
13 WNET 560-2000
21 WLIW (516) 454-8866
31 WNYC 669-7800
H HBO 512-1208
M CINEMAX 512-1208
N UPTOWN 304-3000
S SHOWTIME 708-1600

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lease note: Because of easonal programming djustments, schedules re especially subject to ast-minute changes.

:00 a.m.
2 4 News
5 *Silverhawks*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Rangel Report*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
M Thu.: *The Statue of iberty*
Fri.: **Movie:** *ellowbeard*
Mon.: **Movie:** *Passions*
Tue.: *Max Trax*
S Thu.: **Movie:** *Just riends*
Fri.: **Movie:** *Shipwreck*

:30 a.m.
News
Before Hours
Centurions
700 Club
Mask
Thu.: *Blue Line*
Mon.: *The Adventures f Robin Hood*
M Wed., Tue.: **Movie:** *he Karate Kid Part II*
S Tue.: **Movie:** *Marie*

:45 a.m.
News
A.M. Weather

:00 a.m.
Today
Rambo
7 *Good Morning America*
11 *Heathcliff*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *Paddington Goes to the Movies*
Tue.: *Seabert*
M Thu.: **Movie:** *This Is My Affair*
S Wed.: *The Paper Boy*
Thu.: *To Set Our House in Order*
Mon.: **Movie:** *BMX Bandits*

7:05 a.m.
H Fri.: *Seabert*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
M Fri.: *Max Trax*
S Thu.: **Movie:** *The Sure Thing*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 *Mister Rogers*
21 *Sesame Street*
H Wed.: **Movie:** *Dummy*
Thu.: **Movie:** *From Here to Eternity*
Fri.: **Movie:** *Time After Time*
Mon.: **Movie:** *Headin' for Broadway*
Tue.: **Movie:** *The Great Adventure*
M Fri.: **Movie:** *The Beniker Gang*
Mon.: **Movie:** *Just Between Friends*
S Wed.: **Movie:** *The Candidate*
Fri.: *The Terrible Secret*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Superfriends*
13 *Reading Rainbow*
M Wed.: **Movie:** *Turtle Diary*
Tue.: **Movie:** *Moss Rose*
S Mon.: **Movie:** *Mysterious Stranger*
Tue.: **Movie:** *A Challenge for Robin Hood*

9:00 a.m.
2 *Home Shopping Game*
4 *People's Court*
5 *Leave It to Beaver*
7 *Morning Show*
11 *The Munsters*
13 21 *Sesame Street*
31 *Captain Kangaroo*
M Thu.: **Movie:** *Oscar Wilde*
S Fri.: *Me and My Dad's New Wife*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *I Love Lucy*
9 *Zoobilee Zoo*
11 *F-Troop*
31 *Homestretch*
H Mon.: **Movie:** *Superman*
Tue.: *Kids on Kids*
M Fri.: **Movie:** *Lucas*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *Bionic Woman*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
13 *Mister Rogers*
21 *Reading Rainbow*
31 Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *Enemy Mine*
Thu.: **Movie:** *The Jewel of the Nile*
Fri.: **Movie:** *Mystery Mansion*
Tue.: **Movie:** *The Legend of Billie Jean*
M Mon.: **Movie:** *Holy Matrimony*
Tue.: **Movie:** *This Is My Affair*
S Wed.: **Movie:** *Cattle King*
Thu.: **Movie:** *The Red Badge of Courage*
Fri.: **Movie:** *The Barretts of Wimpole Street*
Mon.: **Movie:** *Yankee Doodle Dandy*
Tue.: **Movie:** *The Fixer*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
7 *Split Second*
9 *The Monkees*
11 *Sanford and Son*
13 *The Real Adventures of Sherlock Jones* (except Wed.)
Wed.: *Knowzone*
21 *Secret City*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Faces of Japan*
Tue.: *European Journal*
M Wed.: **Movie:** *Arthur*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Bewitched*
7 *Who's the Boss?*
9 *Bosom Buddies*
11 *Sanford and Son*
13 *Newton's Apple*
21 *Body Electric*
31 *Video Music Box*
M Thu.: **Movie:** *Mother Is a Freshman*

11:30 a.m.
4 *Scrabble*
5 *One Day at a Time*
7 *Bargain Hunters*
9 *House Calls*
11 *Best Talk in Town*
13 *Wild America*
21 *Frugal Gourmet*
M Fri.: **Movie:** *Yankee Doodle Dandy*
Mon.: *Comedy Experiment*
S Wed.: *Comedy Spotlight*
Thu.: **Movie:** *Gremlins*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *The Session*
Thu.: *Human Faces of the Pacific*
Fri.: *Jazz Comes Home to Newport*
Mon.: *Shakespeare Hour: King Lear*
Tue.: *South American Journey*
H Wed.: **Movie:** *Silverado*
Thu.: **Movie:** *American Anthem*
Fri.: **Movie:** *Cocoon*
Mon.: **Movie:** *From Here to Eternity*
Tue.: **Movie:** *Death of a Salesman*
M Mon.: **Movie:** *California Suite*
Tue.: **Movie:** *Blue Skies Again*
S Fri.: **Movie:** *Arthur*
Mon.: **Movie:** *Howard the Duck*

12:30
2 *Young and the Restless*
4 *Word Play*
5 *Archie Bunker's Place*
7 *Loving*
11 Wed.: *Smurfs*
Thu.: **Movie:** *Niagara* (1953). Marilyn Monroe.
Fri.: **Movie:** *Night People* (1954). Gregory Peck.
Mon.: **Movie:** *Ring of Passion* (1978). Bernie Casey.
Tue.: **Movie:** *Gator* (1976). Burt Reynolds.
M Wed.: **Movie:** *The Caine Mutiny*
Thu.: **Movie:** *Just Between Friends*
S Wed.: **Movie:** *Clue*
Tue.: **Movie:** *Pee-wee's Big Adventure*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 Wed.: **Movie:** *Meet Me at the Fair* (1953). Dan Dailey.
Thu.: **Movie:** *Has Anybody Seen My Gal?* (1952). Piper Laurie.
Fri.: **Movie:** *Ten Thousand Bedrooms* (1957). Dean Martin.
Mon.: **Movie:** *The Great Houdini* (1976). Paul Michael Glaser.
Tue.: **Movie:** *Kidnapped* (1971). Michael Caine.
11 Wed.: **Baseball:** Yankees vs. Minnesota
31 Wed.: *Mystery!: Partners in Crime*
Thu.: *Upstairs, Downstairs*
Fri.: *Meeting of the Spirits*
Mon.: *Bradshaw on the Family*
Tue.: *Masterpiece Theatre: The Jewel in the Crown*

1:30
2 *Bold and the Beautiful*
M Tue.: **Movie:** *Sylvester*
S Thu.: **Movie:** *Howard the Duck*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
13 *This Old House*
31 *Anna Karenina*
H Thu.: **Movie:** *Summer of '42*
Fri.: **Movie:** *Hotel*
Mon.: **Movie:** *The Lion of Africa*
M Fri.: **Movie:** *Simon*
Mon.: **Movie:** *The Best of Times*
S Fri.: **Movie:** *Minstrel Man*
Mon.: **Movie:** *The Sure Thing*
Tue.: **Movie:** *Marie: A True Story*

2:30
5 *The Jetsons*
11 *Scooby Doo* (except Wed.)
13 *Justin Wilson's Louisiana Cookin'*
H Wed.: **Movie:** *Girls Just Want to Have Fun*
Tue.: **Movie:** *Cocoon*
M Wed.: **Movie:** *The Old Man and the Sea*
Thu.: *Screen Legends: "James Stewart"*
S Wed.: **Movie:** *Pee-wee's Big Adventure*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *She-Ra*
7 *General Hospital*
9 *Cannon*
11 *Smurfs* (except Wed.)
13 *French Chef*
21 *Lilias, Yoga, and You*
31 *Square One TV*
M Thu.: **Movie:** *Moss Rose*

3:30
5 *He-Man*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Hooked on Aerobics*
31 Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *The Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *Our Friends on Wooster Square*
M Tue.: **Movie:** *The Return of October*

4:00
2 *Divorce Court*
4 *Donahue*
5 *Thundercats*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
13 21 *Sesame Street*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Nature Scene*
Mon.: *Great Outdoors*
Tue.: *Makeover*
H Wed.: *Paddington Goes to the Movies*
Thu.: *Blue Line*
Mon.: **Movie:** *The Silent One*
M Wed.: **Movie:** *Back to the Future*
Fri.: **Movie:** *Big Wednesday*
Mon.: **Movie:** *King Kong*
S Wed.: *The Paper Boy*
Thu., Mon.: **Movie:** *Mysterious Stranger*
Fri.: **Movie:** *Shipwreck*
Tue.: *To Set Our House in Order*

4:30
2 *Superior Court*
5 *Gilligan's Island*
11 *Good Times*
31 Wed.: *National Academic Championship*
Thu.: *Adam Smith*
Fri.: *The Living Planet*
Mon.: *American Art Forum*
Tue.: *Body Electric*
H Wed.: **Movie:** *The Silent One*
Fri.: *The Pilot*

Tue.: *Blue Line*
M Thu.: **Movie:** *A Raisin in the Sun*
S Tue.: *Me and My Dad's Wife*

5:00
2 4 7 News
5 *Brady Bunch*
9 *Hawaii Five-O*
11 Wed.: *Little House on the Prairie*
Thu.: *CHiPs*
Fri.: *Lou Grant*
Mon.: *Trapper John*
Tue.: *Eight Is Enough*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Soapbox*
Thu.: *Great Decisions '87*
Mon.: *Innovation.* Science program.
Tue.: *Bodywatch*
H Thu.: **Movie:** *National Lampoon's European Vacation*
Fri.: **Movie:** *Murrow*
M Tue.: **Movie:** *The Karate Kid Part II*
S Wed.: *Gadgets*

5:30
2 News
5 *What's Happening?*
13 *Reading Rainbow*
31 *City Comment*
H Tue.: **Movie:** *Midnight Madness* (cc)
S Wed., Tue.: **Movie:** *A Challenge for Robin Hood*
Thu.: *To Set Our House in Order*
Mon.: *Gadgets*

5:45
31 *News From City Hall*

Weeknights, July 8–10 and 13–14

WED., JULY 8

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
M **Movie:** *The Goonies*

6:30
5 *Taxi*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Crimewave*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *MacNeil/Lehrer*
21 *Nightly Business Report*
S *Comedy Spotlight*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
21 *Wild America*

8:00
2 *Mike Hammer*
4 *Highway to Heaven*
5 *We Love Lucy #2*
7 *Perfect Strangers*
9 News
11 **Movie:** *The Year of Living Dangerously* (1983). Linda Hunt, Mel Gibson. Interesting political drama set in strife-ridden Indonesia; Hunt gives a mesmerizing performance playing the part of a man.
13 *Great Performances: Live From Lincoln Center—Mostly Mozart Festival.* Features the Mostly Mozart Festival Orchestra conducted by Gerard Schwarz and a special appearance by singer, Marilyn Horne; simulcast over WNCN-FM.
21 *National Geographic Special:* "Land of the Tiger"
31 *Connections*
H **Movie:** *Fright Night*
M **Movie:** *The Karate Kid Part II*
N **Movie:** *The Private Life of Don Juan*
S **Movie:** *Clue*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*

9:00
2 **Special:** *Out of the Shadows.* Documentary which examines the impact of immigrant reform legislation.
4 *Night Court*
7 *MacGyver*
9 **Movie:** *Fatal Vision* (1984). Part I of II. Karl Malden.
21 **Premiere:** *1915.* New adventure series chronicling the exploits of two young Australians from 1913–1915.
31 *Australian Movie of the Week*

9:30
4 *Sweet Surrender*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 11 News
7 *Hotel*
13 **Movie:** *Miles to Go* (1985). Follows eight women on a two-week journey to the Smoky Mountains.
H *Training Camp*
M **Movie:** *Arthur*
N **Movie:** *Arthur's Hallowed Ground*
S **Movie:** *Maximum Overdrive*

10:30
11 News
31 *Human Faces of the Pacific*
H *Training Camp*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
21 *Monty Python*
31 *Secret Agent*
H **Movie:** *The Hitcher*

11:25
13 *India*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*

11:40
M **Movie:** *$ (Dollars)*

11:45
S **Movie:** *The Bitch*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Heroes* (1977). Henry Winkler.
9 *Cannon*
11 *Star Trek*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Long Island Report*
N **Movie:** *The Woman Next Door*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nova*

12:40 a.m.
2 **Movie:** *Love for Ransom* (1977). John Davidson.
H **Movie:** *Blood Simple*

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:20 a.m.
S **Movie:** *The Candidate*

1:30 a.m.
4 11 News
5 *Get Smart*

1:45 a.m.
M *Comedy Experiment*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *McMillan: Blues for Sally M* (1977). Rock Hudson.
9 **Movie:** *Carry on Cruising* (1966). Sidney James.
11 *Twilight Zone*

2:15 a.m.
M **Movie:** *Witchfire*

2:25 a.m.
H **Movie:** *Sudden Death*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Sherlock Holmes in Washington* (1943). Basil Rathbone, Nigel Bruce.

3:15 a.m.
S **Movie:** *Adventures of a Plumber's Mate*

3:30 a.m.
4 *New Record Guide*

3:50 a.m.
M **Movie:** *Power*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Do Not Fold, Spindle, or Mutilate* (1971). Helen Hayes.

4:05 a.m.
H **Movie:** *Silverado*

4:30 a.m.
7 *Card Sharks*
11 *One Step Beyond*
S **Movie:** *A Challenge for Robin Hood*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News

THU., JULY 9

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch:* "Beautiful Dreamers." Intriguing theories about dreams.
31 Italian programming (concludes at 8)
S *Mystery at Fire Island*

6:30
5 *Taxi*
7 News
11 *The Jeffersons*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *Death of a Salesman*

7:00
2 4 5 11 News
7 *Jeopardy*
9 *$100,000 Pyramid*
13 *Profiles of Nature*
21 *Nightly Business Report*
M **Movie:** *Quicksilver*
S **Movie:** *The Sure Thing*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Chicago White Sox
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Scarecrow & Mrs. King*
4 *Cosby Show*
5 **Movie:** *From Noon Till Three* (1977). Charles Bronson.
7 *Starman*
9 News
21 **Premiere:** *Automania.* New series celebrating the automobile's colorful 100-year history.
31 *The Ascent of Man*
N **Movie:** *Restless Natives*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Wanted—Baby to Adopt." Parents who bypass adoption agencies and turn to the world of private adoption.
21 *This Old House*

9:00
2 **Movie:** *Where the Boys Are '84* (1984). Lisa Hartman.
4 *Cheers*
7 *Our World*
9 **Movie:** *Fatal Vision* (1984). Part II of II. Karl Malden. (Part I, Wed., 7/8 at 9.)
13 *Heritage: Civilization and the Jews*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *Masterpiece Theatre: The Jewel in the Crown*
H **Movie:** *The Jewel of the Nile*
M **Movie:** *Cujo*
S **Movie:** *As Is*

9:30
4 *Molly Dodd*

10:00
4 *L.A. Law*
5 11 News
7 *20/20*
13 *First Among Equals*
21 *Masterpiece Theatre: The Jewel in the Crown*
31 *Mystery!: Partners in Crime*
N **Movie:** *The Home and the World*

10:30
11 News
M **Movie:** *House*
S **Movie:** *Gremlins*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Jazz Tonight*
21 *Monty Python's Flying Circus*
31 *Secret Agent*
H *On Location*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *Ned Kelly* (1970). Mick Jagger.
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*

12:05 a.m.
H **Movie:** *S.O.B.*
M **Movie:** *Low Blow*

12:15 a.m.
N **Movie:** *What's Up, Tiger Lily?*

12:25 a.m.
S *Best of Bizarre*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *National Geographic Special:* "Land of the Tiger"

12:40 a.m.
2 **Movie:** *Partners in Crime* (1984). Lynda Carter, Loni Anderson.

12:55 a.m.
S **Movie:** *Howard the Duck*

1:00 a.m.
5 *We Love Lucy #2*
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News

1:40 a.m.
M **Movie:** *Repulsion*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
9 **Movie:** *Carry on Cabby* (1967). Sidney James.
11 *Twilight Zone*

2:10 a.m.
H **Movie:** *Star 80*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Lifestyles of the Rich an Famous*

2:55 a.m.
S **Movie:** *The Pope of Greenwich Village*

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *McCloud: Fifth Man in a String Quartet* (1976)
7 *The Avengers*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Sherlock Holmes Faces Death* (1943). Basil Rathbone.
M **Movie:** *Highlander*

3:55 a.m.
H **Movie:** *Tomboy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Coffee, Tea, or Me?* (1973). Karen Valentine.

4:30 a.m.
7 *Card Sharks*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*

5:05 a.m.
S **Movie:** *Mystery at Fir Island*

5:25 a.m.
M *Screen Legends:* "Jame Stewart"

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News
H **Movie:** *National Lampoon's European Vacation*

FRI., JULY 10

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking:* "Chinese"
31 Italian programming (concludes at 8)
M **Movie:** *Yellowbeard*
S **Movie:** *Gold Is Wher You Find It*

6:30
5 *Taxi*
7 News
11 *Benson*
13 *Nightly Business Repo*
21 *Long Island Report*

:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
The Jeffersons
Sneak Previews
Nightly Business Report
Movie: *Time After*
ime

:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
News
MacNeil/Lehrer
Wild America
Movie: *Uphill All the*
Vay

:00
2 *Summer Playhouse*
Baseball: Mets vs.
ouston
Movie: *White Heat*
1949). James Cagney.
7 *Sledge Hammer!*
9 News
Movie: *Firestarter*
1984). Drew Barrymore.
Nature: "Aspen"
Washington Week
Movie: *Forever Young*
Brothers

:30
7 *Mr. Belvedere*
9 *Million Dollar Chance*
f a Lifetime
Wall $treet Week
Kwinty Report
Hard Knocks

:00
2 *Dallas*
7 **Movie:** *Consenting*
dult (1985). Marlo
homas, Martin Sheen.
xplosive drama of a
mily torn apart when
e only son discloses he
gay; Thomas and Sheen
e superb.
Movie: *Shamus*
973). Burt Reynolds.
Great Performances: The
otton Club Remembered. A
ala reunion with
rformances by Cab
alloway, the Nicholas
rothers, and other
iginal stars of Harlem's
mous Cotton Club.
American Masters: A
urney With Isaac Singer
Movie: *Doctor Who*
Movie: *Cocoon*
Movie: *Commando*
Movie: *Arthur*

:00
Twilight Zone
11 News
Tap Dancin'. An
ploration of American
p dance; includes candid
terviews, rare stage
rformances, and vintage
m clips.
The Paul Anka Show
Movie: *Variety*

:30
News
Le Chien Andalou
Movie: *Enter the*
ragon

:00
4 7 News
Late Show
Carol Burnett
At the Movies
Movie: *Blood on the*
n (1945). James
gney.

21 *Wall $treet Week*
31 *Secret Agent*
H S **Movie:** *Aliens*

11:30
2 *In Person From the Palace*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *Washington Week in Review*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *The Boy Who Cried Werewolf* (1973). Kerwin Mathews.
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Came a Hot Friday*

12:15 a.m.
M **Movie:** *Pacific Banana*

12:30 a.m.
2 **Movie:** *Author! Author!* (1982). Al Pacino, Dyan Cannon.
4 *David Letterman*
5 *Star Search*
21 **Movie:** *Sherlock Holmes in Terror by Night* (1946). Nigel Bruce, Basil Rathbone.

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:20 a.m.
H **Movie:** *Bedroom Eyes*

1:25 a.m.
S **Movie:** *Lost in America*

1:30 a.m.
4 *Friday Night Videos*
5 *Dream Girl*
11 News

1:40 a.m.
M **Movie:** *8 Million Ways to Die*

2:00 a.m.
5 *Solid Gold*
7 News
9 *Saturday Night Live*
11 *Twilight Zone*

2:30 a.m.
2 **Movie:** *The Secret Life of John Chapman* (1976). Ralph Waite, Brad Davis.
4 News
7 *Nightlife*
11 *Twilight Zone*

2:55 a.m.
H **Movie:** *Fright Night*

3:00 a.m.
4 *Crosswits*
5 **Movie:** *Invisible Stripes* (1940). Humphrey Bogart.
7 *The Avengers*
9 *Saturday Night Live*
11 **Movie:** *Sherlock Holmes and the Spider Woman* (1944). Basil Rathbone.

3:05 a.m.
S **Movie:** *Loose Screws*

3:30 a.m.
4 *Sally Jessy Raphaël*

3:35 a.m.
M **Movie:** *Mike's Murder*

4:00 a.m.
4 *Music City U.S.A.*
7 **Movie:** *The Story on Page One* (1960). Rita Hayworth.
9 *Return of the Saint*

4:12 a.m.
2 *Newsmakers*

4:25 a.m.
S *Brothers*

4:30 a.m.
4 *New Record Guide*
11 *One Step Beyond*

4:42 a.m.
2 **Movie:** *The Heist* (1972). Christopher George.

4:45 a.m.
H **Movie:** *Stand Alone*

5:00 a.m.
4 *Ben Casey*
9 *How to Make a Million*
11 *U.S. Farm Report*
S *Me and Dad's New Wife*

5:30 a.m.
9 11 News
M *Max Trax*

MON., JULY 13

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Victory Garden*
31 Italian programming (concludes at 8)
H **Movie:** *The Corn Is Green*
M **Movie:** *Repulsion*
S **Movie:** *The Candidate*

6:30
5 *Taxi*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Wild Dogs"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
H *Fraggle Rock*

8:00
2 *Newhart*
4 *ALF*
5 **Movie:** *To Be or Not to Be* (1983). Mel Brooks.
7 **Movie:** *Samson and Delilah* (1984). Antony Hamilton, Belinda Bauer. All-star cast in this remake of the classic epic about a man with incredible strength who finds his only weakness to be a beautiful woman.
9 News
11 **Movie:** *Sheena* (1984). Tanya Roberts.
21 *National Audubon Society Special*
31 *Video Music Box*
H *Down at Fraggle Rock—Behind the Scenes*
M **Movie:** *Aliens*
N **Movie:** *The Wedding Rehearsal*
S **Movie:** *Howard the Duck*

8:30
2 *Kate & Allie*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 **Special:** *Designing Women*
4 **Movie:** *The Facts of Life Down Under* (1987)
9 **Movie:** *Blue Lagoon* (1980). Brooke Shields.
13 *American Masters: Directed by William Wyler.* An intimate protrait of the life and career of the renowned Hollywood director; includes interviews with Bette Davis, Barbra Streisand, Laurence Olivier, and many others.
21 *Nature of Things:* "Mating." Explores the psychological and social forces involved in attracting the opposite sex.
31 *Jazz Hot Summer*
H **Movie:** *Superman*

9:30
31 *The Session*

10:00
2 *Cagney & Lacey*
5 11 News
7 *News Closeup*
13 *Upstairs, Downstairs*
21 *National Geographic Special:* "Land of the Tiger"
31 *Alive From Off Center*
N **Movie:** *My American Cousin*
S **Movie:** *King of the City*

10:30
11 News
31 *Club Date*
M **Movie:** *Highlander*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *India*
21 *Monty Python's Flying Circus*
31 *Secret Agent*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics: The Trouble With Father*
H **Movie:** *The Lion of Africa*

11:45
S **Movie:** *The Sure Thing*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 *Monday Sportsnite*
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Sharma and Beyond*

12:25 a.m.
M **Movie:** *Cujo*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *Nature:* "Aspen"

12:40 a.m.
2 **Movie:** *The Return of Joe Forrester* (1975). Lloyd Bridges.

1:00 a.m.
5 *The Ropers*
7 **Movie:** *Rio Conchos* (1964). Richard Boone.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:20 a.m.
H **Movie:** *Hardcore*

1:25 a.m.
S **Movie:** *Loose Screws*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Rio Rita* (1942). Abbott and Costello.
9 **Movie:** *Men in War* (1957). Robert Ryan.
11 *Twilight Zone*
M **Movie:** *House*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:50 a.m.
S **Movie:** *Adventures of a Private Eye*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 News
11 **Movie:** *Kotch* (1971). Walter Matthau.

3:10 a.m.
H **Movie:** *Star 80*

3:30 a.m.
4 *New Record Guide*
7 *Nightlife*

3:35 a.m.
M **Movie:** *Aliens*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *The Last Child* (1971). Michael Cole.

4:30 a.m.
7 *Card Sharks*
S **Movie:** *The Candidate*

4:55 a.m.
H *Behind the Scenes*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 11 News

TUE., JULY 14

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *New Jersey News*
21 *Innovation:* "Footwork"
31 Italian programming (concludes at 8)

6:30
5 *Taxi*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
M **Movie:** *A Chorus Line*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *1987 All-Star Game Special*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
H *Kids on Kids*

8:00
2 *Simon & Simon*
4 **Baseball:** All-Star Game
5 **Movie:** *Fighting Back* (1982). Tom Skerritt.
7 *Who's the Boss?*
9 News
11 **Movie:** *Blazing Saddles* (1974)
21 *Nova:* "Jaws"
31 *Fairly Secret Army*
H *Philip Marlowe, Private Eye*
N **Movie:** *Who's That Knocking at My Door?*
S **Movie:** *Lost in America*

8:30
7 *Growing Pains*
9 *Million Dollar Chance of a Lifetime*
13 *Innovation:* "Dinosaur Chic." A rare, in-depth look at dinosaurs.
31 *The Two Ronnies*

9:00
2 **Movie:** *Spring Break* (1983). Steve Bassett.
7 *Moonlighting*
9 **Movie:** *A Summer Place* (1959). Richard Egan, Sandra Dee, Troy Donahue.
13 *Nova:* "Jaws—The True Story." Fact and fiction surrounding the great white shark.
21 *South American Journey:* "Argentina"
31 *Shoestring*
H **Movie:** *The Legend of Billie Jean*
M **Movie:** *Agnes of God*

10:00
5 11 News
7 *Spenser: For Hire*
13 *Soldiers: Infantry*
21 *War: A Commentary by Gwynne Dyer*
31 *Solo.* British comedy.
N **Movie:** *The Woman Next Door*
S *Brothers*

10:30
11 News
31 *Open All Hours*
S *Hard Knocks*

11:00
2 4 7 News
5 *Late Show*
11 *Odd Couple*
13 *Intercom*
21 *Monty Python's Flying Circus*
31 *Secret Agent*
H **Movie:** *Cocoon*
M **Movie:** *A Nightmare on Elm Street Part 2: Freddy's Revenge*
S **Movie:** *Pee-wee's Big Adventure*

11:30
2 *T. J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*

SOLUTIONS TO LAST WEEK'S PUZZLES

V	E	R	G	L	A	S		P	A	R	A	G	O	N
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TELEVISION

11 *The Honeymooners*
21 *TV Classics: Topper*

12 MIDNIGHT
5 *WKRP in Cincinnati*
7 **Movie:** *The Great Brain* (1978)
9 *Cannon*
11 *Star Trek*
13 *Mystery!: The Adventures of Sherlock Holmes*
21 *Long Island Report*
N **Movie:** *The Private Life of Don Juan*

12:30 a.m.
4 *David Letterman*
5 *Archie Bunker's Place*
21 *National Audubon Society Special*
M **Movie:** *Pacific Banana*

12:40 a.m.
2 **Movie:** *The Neighborhood* (1982). Michael Gross.

S **Movie:** *Kiss of the Spider Woman*

1:00 a.m.
5 *The Ropers*
9 *Joe Franklin Show*
11 *Twilight Zone*
H **Movie:** *Not Quite Paradise*

1:30 a.m.
4 11 News
5 *Get Smart*
7 *Branded*

1:55 a.m.
M **Movie:** *Commando*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Boom Town* (1940). Clark Gable.
9 **Movie:** *Assault on Agathon* (1971). Marianne Faithfull.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
7 *Nightlife*
11 *Twilight Zone*

2:50 a.m.
H *On Location*
S **Movie:** *Lost in America*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Cheaper to Keep Her* (1980)

3:25 a.m.
M **Movie:** *Flesh and Blood*

3:30 a.m.
4 *New Record Guide*

3:50 a.m.
H **Movie:** *The Bay Boy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*

9 **Movie:** *The Rookies* (1971). Darren McGavin.

4:25 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Card Sharks*
S *Brothers*

5:00 a.m.
4 *Here's Lucy*
7 *Dating Game*
11 *One Step Beyond*
S *The Cruel Sea*
(cc)

5:30 a.m.
4 *Here's Lucy*
5 *Jayce*
7 *Morning Stretch*
9 News
M *Max Trax*

5:35 a.m.
11 News
H *Philip Marlowe, Private Eye*

Weekend, July 11–12

SAT., JULY 11

6:00 a.m.
4 *New Wilderness*
5 *I Love Lucy*
9 *David Toma*
11 *Christian Science*
M **Movie:** *The Wild Westerners*
S **Movie:** *Big Trouble in Little China*

6:30 a.m.
2 *Patchwork Family*
4 *Here's Lucy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
H *TV Around the World With George Plimpton*

7:00 a.m.
4 *Cliffwood Avenue*
5 *Popeye*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Photon*
H **Movie:** *Girls Just Want to Have Fun*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*
M **Movie:** *Maryland*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Danger Mouse*
7 *The Wuzzles*
9 *Straight Talk*
11 *Bionic Six*
13 *Adam Smith's Money World*
21 *Sesame Street*
S **Movie:** *The Impossible Years*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Lady, Lovely Locks*
7 *Care Bears Family*
11 **Movie:** *Mr. Moto Takes a Vacation* (1939). Peter Lorre.
13 *Wall $treet Week*
H *The Bet*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Whiz Kids*
13 *Washington Week in Review*
21 *Water, Birth, the Planet Earth*
H **Movie:** *Midnight Madness*
M **Movie:** *Smoky*

9:30 a.m.
5 *Get Along Gang*
13 *One-on-One*
S **Movie:** *Captain Horatio Hornblower*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Insiders*
11 *Soul Train*
13 *The East-West Round Table Debate*
21 *South American Journey*
31 *Body Electric*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
31 *Wooster Square*
M **Movie:** *Bronco Billy*

11:00 a.m.
2 *Dungeons & Dragons*
4 *Foofur*
5 *Star Search*
7 *Bugs Bunny*
9 *Wrestling Spotlight*
11 *Pro Wrestling This Week*
13 *Tony Brown's Journal*
21 *Victory Garden*
31 *Square One TV*
H **Movie:** *Big Trouble in Little China*

11:30 a.m.
2 *Land of the Lost*
4 *Punky Brewster*
7 *Ewoks*
13 *Open Mind*
21 *From a Country Garden*
31 *Soapbox With Tom Cottle.* Cottle talks with teenagers about things that are important to them.
S **Movie:** *King Solomon's Mines*

12 NOON
2 *Galaxy High*
4 *Lazer Tag Academy*
5 *World of Disney: Gallegher*
7 *Weekend Specials*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation:* "Writing"
21 *Gourmet Cooking*
31 *Video Music Box*

12:30
2 *Story Break*
4 *Main Street*
7 *Health Show*
13 *G.E.D. Preparation:* "Writing"
21 *This Old House*
M **Movie:** *Better Off Dead*

1:00
2 *Young Universe*
4 *Fight Back*
5 **Movie:** *Meteor* (1979). Natalie Wood, Sean Connery.
7 *American Bandstand*
9 **Movie:** *They Only Kill Their Masters* (1973). James Garner.
11 **Movie:** *Midnight Offerings* (1981). Melissa Sue Anderson, Mary McDonough. Teenage witchcraft results in a contest between good and evil.
13 *American Masters: A Journey With Isaac Bashevis Singer*
21 *Frugal Gourmet:* "The Molded Meal"
31 *Good Morning Asia*
H **Movie:** *Odd Jobs*

1:30
2 *Cover Story*
4 **Baseball:** Mets vs. Houston
7 *Hot Tracks*
21 *French Chef*
S **Movie:** *Pee-wee's Big Adventure*

2:00
2 **Movie:** *The Invisible Man* (1975). Jackie Cooper.
13 *Great Performances: Live From Lincoln Center—Mostly Mozart Festival*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)

2:30
7 **Golf:** U.S. Senior Open (concludes at 4:30)
21 *Magic of Oil Painting*
H *Which Mother Is Mine?*
M **Movie:** *The Karate Kid Part II*

3:00
9 **Movie:** *The Liquidator* (1966). Rod Taylor, Trevor Howard.
11 *Keys to Success*
21 *Rod and Reel*
S *Comedy Spotlight*

3:15
5 **Movie:** *Kung Fu Conspiracy* (1975)

3:30
11 *Music Machine*
21 *Motorweek*
H **Movie:** *Silverado*

4:00
11 *Puttin' On the Hits*
13 *Nova:* "Stephen Jay Gould"
21 *Woodright's Shop*
31 *All About TV*
S **Movie:** *The Jewel of the Nile*

4:30
2 **Movie:** *The Astronaut* (1971). Susan Clark.
4 **Golf:** Anheuser-Busch Golf Classic
7 *Wide World of Sports*
11 *Dance Fever*
21 *This Old House*
31 *Cityscope*
M **Movie:** *Dark Forces*

5:00
5 *What's Happening Now?*
9 Wrestling
11 *One Big Family*
13 *Innovation:* "Nothing to Sneeze At"
21 *Doctor Who*
31 *Country Express*

5:30
5 *Small Wonder*
11 *What a Country*
13 *Bodywatch:* "Stifle That Sneeze"
31 *Right to Know*

6:00
2 *The People*
4 7 News
5 *9 to 5*
9 *Bosom Buddies*
11 *Fame*
13 *Nature:* "Aspen"
31 *Images/Imagenes*
H **Movie:** *Weird Science*
S **Movie:** *Big Trouble in Little China*

:30
2 4 News
5 *Taxi*
9 *New Gidget*
31 *In Black and White*
M **Movie:** *Troll*

:00
2 News
4 *Strictly Business*
5 *Mission: Impossible*
7 *Siskel & Ebert & the*
ovies
9 *It's a Living*
Tales From the Darkside
Newton's Apple
Blake's Seven
Looking East

:30
2 *Wheel of Fortune*
4 *Throb*
7 *New York Views*
9 *Mama's Family*
Charles in Charge
Wild America: "Wild
ogs"
Faces of Japan
Movie: *Girls Just*
ant to Have Fun

:00
2 **Movie:** *Space* (1985).
art II of IV. James
arner.
4 *Facts of Life*
5 **Premiere:** *Werewolf*
7 *Webster*
9 News
Movie: *Clash of the*
itans (1981). Laurence
livier, Maggie Smith.
eus and his mortal son
erseus face a variety of
wesome challenges in
his fantasy-adventure
ased on Greek
ythology.
The Secret Diary of
drian Mole
All Creatures Great and
mall
Upstairs, Downstairs
Movie: *Creepshow*
Movie: *Secret Places*
Movie: *King*
olomon's Mines

:30
Good Morning Miss
liss
Sidekicks
House Calls
Joni Jones. A boy's
ildhood in Wales
uring W. W. II.

00
Golden Girls
Movie: *Thunderball*
965). Sean Connery.
Movie: *A Patch of*
lue (1966). Sidney
oitier, Elizabeth
artman, Shelley
inters. Sensitive drama
a blind girl who falls in
ve with a black man;
inters won an Oscar for
r terrific performance as
e bigoted mother.
Mystery!: The
dventures of Sherlock
olmes
The Good Neighbors
Prisoner
Movie: *Big Trouble in*
ttle China

30
Amen
Mother and Son

:00
West 57th
Hunter
News
Film on Film: "A Trick of the Light." An in-depth look at the work of early Hollywood cameramen who used their skills to transform typical girls into glamorous stars.
21 *Agony*
31 *Blake's Seven*
M **Movie:** *A Nightmare on Elm Street Part 2: Freddy's Revenge*
N **Movie:** *Desert Hearts*
S *Elton John*

10:30
5 *Sports Extra*
11 News
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *Hit!* (1973). Billy Dee Williams.
9 *Benny Hill*
11 **Movie:** *The Brinks Job* (1978). Peter Falk.
13 **Movie:** *The Private Life of Henry VIII* (1933). Charles Laughton. Oscar for Laughton as the British monarch who beheaded his second wife.
21 *Monty Python's Flying Circus*
31 *Eye on Dance:* "Encounter With Maya Plisetskaya." The life of a Russian ballerina is discussed.
H *On Location*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *Island of the Claw* (1980). Robert Lansing.
21 **Movie:** *And the Angels Sing* (1944). Dorothy Lamour.
31 *State of the Arts*
M **Movie:** *The Karate Kid Part II*
S **Movie:** *Adventures of a Plumber's Mate*

11:45
2 **Movie:** *Airport* (1970). Dean Martin.
7 **Movie:** *The Falcon and the Snowman* (1985). Timothy Hutton.

12 MIDNIGHT
H **Movie:** *Heavenly Bodies*
N **Movie:** *Over the Moon*

1:00 a.m.
4 *Ask Dr. Ruth*
11 *Twilight Zone*
S **Movie:** *The Jewel of the Nile*

1:25 a.m.
M **Movie:** *The Man Who Loved Women*

1:30 a.m.
4 *Off the Wall*
5 **Movie:** *The Italian Job* (1969). Michael Caine.
9 *Saturday Night Live*
11 *Twilight Zone*

1:35 a.m.
H **Movie:** *The Annihilators*

2:00 a.m.
4 *Dancin' to the Hits*
11 News

2:10 a.m.
7 **Movie:** *Pickup on 101* (1972). Jack Albertson.

2:30 a.m.
4 *Snicker Theater*
9 *Saturday Night Live*
11 **Movie:** *The Grass Is Greener* (1961). Cary Grant.

2:45 a.m.
2 News

3:00 a.m.
S *Comedy Spotlight*

3:05 a.m.
H **Movie:** *Gymkata* (cc)

3:20 a.m.
M **Movie:** *Up the Academy*

3:30 a.m.
2 **Movie:** *The Don Is Dead* (1973). Anthony Quinn.
9 *Look at Me Now*

3:55 a.m.
7 **Movie:** *Dangerous* (1935). Bette Davis. Flamboyant, Oscar–winning performance by Davis as an alcoholic actress on the skids.

4:00 a.m.
9 *Saturday Night Live* (half hour version)
S **Movie:** *Captain Horatio Hornblower*

4:30 a.m.
9 *Return of the Saint*
11 *F-Troop*

4:40 a.m.
H **Movie:** *Beer*

4:50 a.m.
M **Movie:** *Better Off Dead*

5:00 a.m.
4 *Ben Casey*
11 *Insight*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., JULY 12

6:00 a.m.
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
S *Crazy Carlita*

6:05 a.m.
H **Movie:** *The Learning Tree*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
M **Movie:** *Santa Claus*
S *GoBots: Battle of the Rock Lords*

7:00 a.m.
2 *Young Universe*
4 *Funtastic World*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*

7:30 a.m.
2 *Way to Go*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*

8:00 a.m.
2 *For Our Times*
5 *Oral Roberts*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
S **Movie:** *Alice's Adventures in Wonderland*

8:30 a.m.
2 *Wall Street Journal Report*
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers*
H *Seabert*
M **Movie:** *The Goonies*

9:00 a.m.
2 News
4 *Visiones:* "AIDS—Questions and Answers"
5 *McCreary Report*
7 *Showcase of Homes*
9 *World Tomorrow*
11 *Inhumanoids*
13 *Sesame Street*
21 *National Geographic Special*
H **Movie:** *National Lampoon's European Vacation*

9:30 a.m.
4 *Positively Black:* "Alcoholism"
7 *World of Photography*
9 *Hour of Power*
11 *Jem*

10:00 a.m.
4 *Essence*
5 *World of Disney: Cherokee Trail*
7 *America's Top Ten*
11 *Bionic Six*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
S **Movie:** *Macaroni*

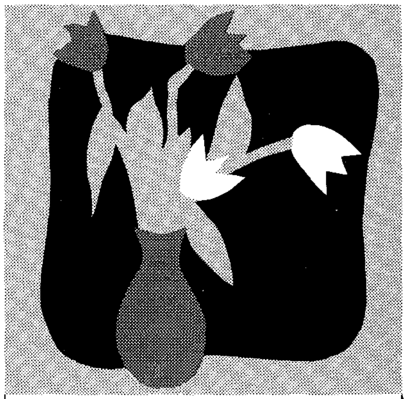
10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
9 *The Monkees*
11 *Three Stooges Hour*
13 *Soapbox With Tom Cottle:* "Teen Mom." Teen pregnancy and how teen mothers face life with a baby.
21 *Inside Albany*
H **Movie:** *Summer of '42*
M **Movie:** *Time Bandits*

11:00 a.m.
2 *Community*
4 *Meet the Press*
5 **Movie:** *Tarzan Goes to India* (1962). Jock Mahoney.
7 News
9 *New Gidget*
13 *The Secret Diary of Adrian Mole*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
9 **Movie:** *Pardon Us* (1931). Laurel and Hardy.
11 **Movie:** *One Night in the Tropics* (1940). Abbott and Costello.
13 *Joni Jones*
21 *Wall $treet Week*

12 NOON
2 *The People*
4 *First Estate*
13 *This Old House*
21 *Adam Smith's Money World*
S *The Paper Chase*

12:30
2 *Cover Story*



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in the past month.
Source: 1986 SMRB
1986 Subscriber Study

TELEVISION

4 *Headlines on Trial*
7 *Business World*
13 *Inside Albany*
21 *Wild America*
H *Kids on Kids*
M **Movie:** *Back to the Future*

1:00
2 **Movie:** *Locusts* (1974). Ben Johnson, Ron Howard.
4 *Super Chargers*
5 **Movie:** *The Buccaneer* (1959). Yul Brynner.
7 *Like It Is*
9 *Just the Facts*
11 **Movie:** *Phantasm* (1978). Michael Baldwin.
13 *Firing Line*
21 *Nature*
H **Movie:** *Crimewave*
S **Movie:** *The Man Who Came to Dinner*

1:30
4 *Fight Back*

2:00
4 *Heroes: Made in the U.S.A.*
7 *Ebony/Jet Showcase*
9 *This Week in Baseball*
13 *New York State Governor's Art Award*
21 *We'll Meet Again*
31 *World TV Presents*

2:30
2 **Movie:** *Target Risk* (1975). Bo Svenson.
4 **Golf:** Anheuser-Busch Golf Classic
7 *Greatest Sports Legends*
9 **Baseball:** Mets vs. Houston
H *Not Necessarily the News*
M *Screen Legends:* "James Stewart"

3:00
7 **Racing:** World Yachting Championship
11 **Movie:** *The Omen* (1976). Gregory Peck, Lee Remick. Chilling horror film about the coming of the "Antichrist," personified in a little boy; Oscar–winning score.
13 *Great Performances: The Cotton Club Remembered*
21 *The Collectors:* "Kitchens, Parlors, and Attics"
31 *Washington Week in Review*
M **Movie:** *Arthur*
S *Crazy Carlita*

3:30
5 **Movie:** *Once Upon a Time in the West* (1969). Henry Fonda, Charles Bronson. A female landowner, waiting for the railroad to come through, is targeted by a hired killer; Fonda is marvelous as the villain; classic score by Ennio Morricone.
21 *Madeleine Cooks*
31 *Ask Congress*
H **Movie:** *Dummy*
S **Movie:** *Lady Jane*

4:00
2 *Sports Sunday*
7 **Golf:** U. S. Senior Open
13 *Evening at Pops.* Tony Bennett, Nell Carter, Sarah Vaughan, George Benson, Wynton Marsalis, and others team up for an evening of popular songs.
21 *Great Chefs of New Orleans*
31 *Tony Brown's Journal*

4:30
4 *Sportsworld*
21 *Louisiana Cookin':* "Outdoors"
31 *World Chronicle*

5:00
11 *Fame*
13 *War: A Commentary by Gwynne Dyer:* "Anybody's Son Will Do." Journalist Dyer travels to Parris Island Marine Recruit Depot in South Carolina to observe 18-year-old boys training to become marines.
21 *Do-It-Yourself Show*
31 *Hello Jerusalem*
M **Movie:** *Santa Claus*

5:15
9 *Kiner's Korner*

5:30
9 *Greats of the Game*
21 *This Old House*
H *Fraggle Rock*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *Firestarter* (1984). Drew Barrymore, David Keith. A little girl inherits unusual mental powers from her parents and can set anything on fire at will; based on Stephen King's best-seller.
13 *Currents:* "Wanted—Baby to Adopt"
21 *Nova*
31 *U.S. Nippon Newscope*
H **Movie:** *The Bugs Bunny/Road Runner Movie*
S **Movie:** *Gremlins*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *South American Journey:* "Inca Cola"
21 *The Great Space Race*
31 *Japanese Theatre*
M **Movie:** *The Goonies*

7:30
H **Movie:** *National Lampoon's European Vacation*

8:00
2 *Murder, She Wrote*
4 *Rags to Riches*
5 *Married . . . With Children*
7 **Movie:** *The Concorde . . . Airport 79* (1979). Robert Wagner, George Kennedy. A man launches a series of explosive attacks on a supersonic jet in order to protect his own secret.
9 *David Toma*
11 *Lifestyles of the Rich and Famous*
13 *National Audubon Society Special:* "Galapagos"
21 *Mysteries of Peru*
31 *Reunion: Marion and Jimmy McPartland*
N **Movie:** *The Gig*
S **Movie:** *Maximum Overdrive*

8:30
5 *Duet*
9 *Face-off*

9:00
2 **Movie:** *With Intent to Kill* (1984). Karl Malden, Shirley Knight. A father vows vengeance on the boyfriend of his murdered daughter when the boy is found "not guilty" for reasons of insanity; powerful performance by Malden.
4 **Movie:** *Carly's Web* (1986)
5 *Mr. President*
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: The Jewel in the Crown*
21 *Explore*
31 *Bradshaw on the Family*
H **Movie:** *Running Scared*
M **Movie:** *Back to the Future*

9:30
5 *Tracey Ullman Show*
9 *In Depth*
11 *The Jeffersons*

10:00
5 11 News
9 *Hispanic Horizons*
13 *Yes Minister*
21 *Mystery!: The Adventures of Sherlock Holmes*
31 *Window on World TV*
N **Movie:** *Claire's Knee*
S **Movie:** *Macaroni* (cc)

10:30
5 Sports
9 *Meet the Mayors*
11 *At the Movies*
13 *New Television*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *Independent Focus:* "Dax's Case." Moving story of an adult patient who refuses life-supporting treatment against the wishes of his family and friends.
21 *Nanny*
H *Not Necessarily the News*
M **Movie:** *The Verdict*

11:15
2 News

11:30
7 News
9 *It Is Written*
11 *The Honeymooners*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
7 **Movie:** *The Dunwich Horror* (1970). Sandra Dee, Dean Stockwell, Ed Begley. An evil warlock has sinister plans for his girlfriend; based on H. P. Lovecraft's best-selling novel.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Alive From Off Center*
H *Glory Years*
N **Movie:** *An Indecent Obsession*
S *As Is*

12:30 a.m.
4 *Sports Pros and Cons*

1:00 a.m.
2 *Peter Gunn*
4 *Ghost Story*
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:15 a.m.
M **Movie:** *A Dream of Kings*

1:25 a.m.
7 **Movie:** *The Hindenburg* (1975). George C. Scott, Anne Bancroft. Intriguing premise that the 1937 airship disaster was an act of sabotage; all-star cast in this film combining original film footage with newly-shot material.

1:30 a.m.
2 *Mr. Lucky*
4 *Off the Wall*
11 News
S **Movie:** *Gremlins*

2:00 a.m.
2 News
4 *Positively Black*
5 *Christian Children's Fund*
9 **Movie:** *So Proudly We Hail!* (1943). Claudette Colbert, Paulette Goddard. Versatile cast, good action scenes, and nice romance in this W. W. II women's service story.
11 **Movie:** *The Birds and the Bees* (1956). George Gobel, Mitzi Gaynor. Inferior remake of *The Lady Eve* about a rich playboy who breaks off a romance with a cardshark girlfriend and then realizes he still lovers her.

2:30 a.m.
4 *First Estate*

2:35 a.m.
H **Movie:** *The Hitcher*

3:10 a.m.
M **Movie:** *Prince of the City*

3:25 a.m.
S *The Paper Chase*

4:00 a.m.
7 *Tales of the Unexpected*
11 *Twilight Zone*

4:15 a.m.
H **Movie:** *Brazil*

4:25 a.m.
S **Movie:** *Lady Jane*

4:30 a.m.
7 *Card Sharks*
9 *Return of the Saint*
11 *Twilight Zone*

5:00 a.m.
7 *Dating Game*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue: $23.95 per line, per issue, flat rate. Two-line minimum. Approximately 36** characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Display ads are available at $280 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Caryn Martin for display information and billing procedures. Contact Nancy Engberg for line listing insertions.** All ads accepted at the discretion of the publisher. Write **Town & Country Properties Department,** New York Magazine, 755 Second Ave., NY, NY 10017, or Call 212-880-0736.

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Low $500's. *Must sell! 718-631-8621.*

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PERFECT 7 IN ELEG. 60s
Exclsv. Ask $1,050,000 for this gracious apt w/lovely lg rms, hi ceils, Wbf. Perf. cond. 3 lge MBRs, FDR, LR w/Wbf. Mt $1275 per mo. Hi T.D. Fincg Avail. Fine Bldg

BEEKMAN PL.
RIV VU-PREWAR 8
Old world charm, overlkg river & Beekman Pl. LR, Wbf, FDR, 3 BRs & libr or 2 BRs + sep guest apt or children's suite. All major rms over river. Asking $1,045,000. Grand old building.. Call
NANCY WEAVER 212-832-5895
Residence: 752-3655
DOUGLAS ELLIMAN
GIBBONS & IVES

SUBLETS

E. 75th/2nd Av—July-Aug, nego. 1 BR, $1900/mo. 24 hr drmn, gar. 212-794-1175

CO-OPERATIVES/CONDOS
Brooklyn

Brooklyn Heights—1 BR co-op offers privacy as well as peace & quiet, lrg EIK, oak flrs, priv yard, easy access Manhattan & shopping, Wall St 3 mins away, W/D, 600 sq ft. Main $554, 69% tax deduction. $147,500. Owner 718-855-0311.

CO-OPERATIVES/CONDOS
New Jersey

West New York, NJ—Lrg 1 BR co-op, breathtaking skyline view NYC, balc, pool, indoor prkng, drmn, 10 min NYC, immac. $139,500. No Bkrs. 201-869-9551.

West New York, NJ/Co-op—On Blvd East. Spec 1 BR suite, hi fl, beaut view, drmn, pool, indoor garage, 10 min NYC. $130,000. For sale by Ownr 201-854-6805

CO-OPERATIVES/CONDOS
Other

Hunter NY At Foot Of Hunter Mtn—1 bdrm co-op, beau view, furnished, oversize terrace, indoor pool, sauna, restaurant. $37K or full season rental. Owner 914-472-6645.

COUNTRY PROPERTY FOR SALE/RENT

I Won't Waste Your Time—If you're interested in buying property in the Sullivan Co. Catskills, I can help. Open, wooded, brooks, fields, all parcels over 5 acres. Starting at $19,500. Easy terms, financed by owner. 203-485-9158.

Columbia Co./Taconic—C.1830 renovated farmhse on 30 acres, 3 BR, LR, DR, 2 bth, country kit, 4 fplcs, exposed beams, wood flrs, complete privacy. $425,000.
Caroline Daniel Realty 518-828-2131

HOUSES FOR SALE/RENT
Manhattan

40's W THEATER DISTRICT
SECLUDED 1850's
CARRIAGE HOUSE
FOR SALE OR LEASE
3 stories, 2,000 sq. ft., original flooring, fireplaces & details. All new systems. $625,000, 10% down or lease at $5,250 per mo.
Call owner, 212-239-8721.

HOUSES FOR SALE/RENT
Nassau-Suffolk

Oyster Bay Cove NY—Extraordinary converted carriage house on 2 secluded acres melds old world charm with every modern amenity. Master BR suite/hot tub and sauna, 8 skylights, 3 fplcs. Private beach/ mooring. $735,000.
Merrill Lynch Realty 516-759-1110

HOUSES FOR SALE/RENT
Westchester

Rye/5000 Plus Sq Ft—C.H. Colonial, 5 BR, 2 Mds, 4 1/2 bths, fplcs, 1 plus acre near town. Ask $650,000. 914-967-0511.

LAND AVAILABLE

Waterfront Property—2.8 acres, approx *300 ft river frontage in CT w/spectacular* views & privacy, only 1 1/2 hrs NYC.
$295K Owner 212-308-0893

INVESTMENT PROPERTIES

PROPERTIES IN PARADISE
Fair Harbor, Fire Island, 2 buildings for sale including elegant restaurant and liquor store. $1,100,000. Isla Verde, Puerto Rico, 2 elegantly decorated condos for lease $125-$150 a day, 1 week minimum or sale $125,000. Call LEZLY at Pine Walk Realty Inc. 212-293-4800.

OFFICES

Office Sublet/37th & 1st—Perfect professional office for solo practitioner, Dr., lawyer, CPA or publishing. 2 blks from NYU Medical Center, 5 blks from Grand Central, 800 sq ft, beaut designed, river vws. $22/per sq ft. Owner. 212-532-4150.

REAL ESTATE SERVICES

LONG BEACH ISLAND, NJ—Free property guide, sales and rental. Call Rosanne Marsi, Zachariae R E. In NJ 1-800-624-7368. Outside NJ 1-800-451-7277.

SUMMER RENTALS

RENTING A LEISURE HOUSE
FOR THE SEASON?
For Summer Rentals, Summer Shares, Vacation Rentals & Winter Rentals, look for our **SEASONAL RENTALS** column in NEW YORK'S new TRAVEL Section.
Call Diane Woodstock
212-880-5406 to place an ad.

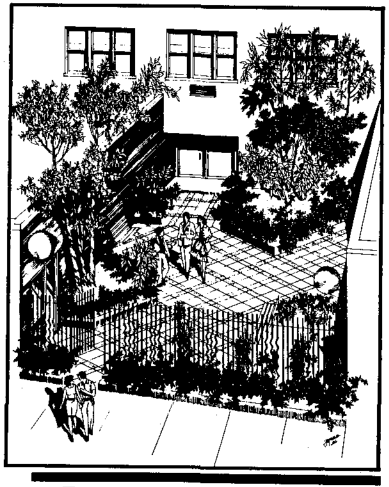
VACATION HOMES FOR SALE

NY/VT BDR—Yr-rnd Contemp, spec vw, nr 5 ski centers, 3 BR, 2 bth, fplc, den, 3 acrs, swmg pond. $160,000. 914-997-1855.

NEW YORK
TOWN AND COUNTRY PROPERTIES

GREENWICH VILLAGE LUXURY CONDOMINIUM TUCKED AWAY ON ITS OWN PRIVATE LANDSCAPED COURTYARD WITH 24-HOUR ATTENDED GATEHOUSE

Spacious
1 & 2 BR Apts
with gourmet
window kitchens
MOST WITH
BALCONY
from
$225,000
Plus
SPECTACULAR
PENTHOUSE
DUPLEXES &
TRIPLEXES
AVAILABLE



Sales Office
& Finished Models
Open 7 Days
10am-6pm
212-675-0110

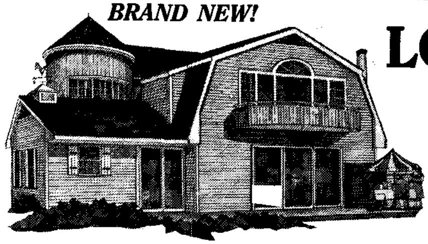
DOWNING COURT

63 DOWNING STREET
At the corner of Carmine Street and Seventh Avenue South in the heart of Greenwich Village

Sales by:
J.I. Sopher & Co., Inc.
Sponsor:
Lesal Associates

This is not an offering. The complete offering terms are in an offering plan available from sponsor.

BRAND NEW!



LOVE AT FIRST SITE!

Tiffany Farms, Bridgehampton, NY

A spacious Barn-Style house with a silo tower, 4 bedrooms, 3½ baths, private decks, large living areas, 9½' high ceilings, European kitchens, brick fireplaces, full basement on one-acre of land amidst a 14 acre, perpetually undeveloped reserve for your added privacy and enjoyment. *$375,000*

Located 1½ miles north of Main Street, Bridgehampton at the corner of Mitchell Lane and Scuttle Hole Road.

CALL THE MORLEY AGENCY (516)283-8100.
TIFFANY FARMS AT BRIDGEHAMPTON 516-621-1539

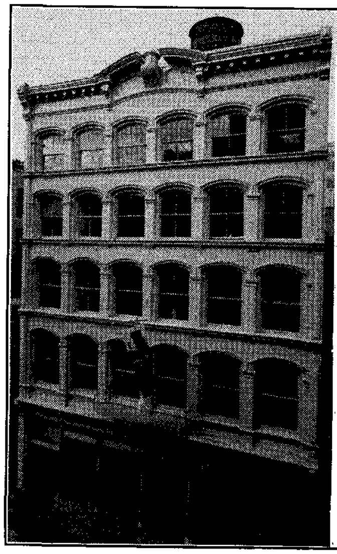
Magazine Darling

Smashing 4 bedroom, 3 bath contemporary
near village and ocean.
(See it in July Metropolitan Homes).
Extraordinary landscaping.
(5000 bulbs, perennials and pool.)
Yours for $385,000.

Talk to

Tina S. Fredericks Realty

East Hampton, N.Y. **516-324-4418**



TWO PENTHOUSE LOFT CONDOMINIUMS

LYALL HOUSE

35 WOOSTER ST/SOHO

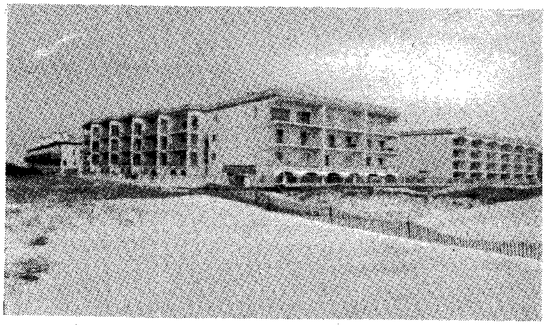
Soho's Most Distinguished Address

A rare opportunity for truly elegant loft living in a beautifully restored landmark building. Two top floor lofts offer a full amenities package, skylights, spiral staircase to private roof terraces, veiws, light!! 5F Features over 2000 sq. ft., cathedral-height ceilings, columns, windows, skylights. A genuine piece-de-resistance. $750,000.
5R features over 1500 sq. ft., columns, windows, skylights, and the usual feel of a country home.
$525,000
Also, two 1500 sq. ft. units on lower floors available from $365,000.
ITC available to qualified buyers.

Sales Office Open Sat/Sun
1-5 pm or by appt.

SUSAN PENZNER
Sinvin Realty Corp.
(212) 226-3000 (212) 925-6598

The Beach at its Best



South Jersey

Secluded Beach and Picturesque Dunes.
This Luxurious Condominium features 1800 sq. ft.,
a 27 ft. balcony, 3 bedrooms, 2 baths, living room with
fireplace, fully equipped kitchen, dining area,
laundry room and all amenities. From $305,000.
For Appt. (609) 729-4565

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issues:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** *All ads accepted at the discretion of the publisher.*

TOURS & TRIPS

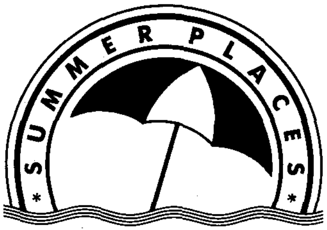
Tour Spain—Free broch. Bravo Tours. 1-800-272-8674 or 201-641-0655 in NJ.

Russia!!! Sept 28-Oct 9—$1625 1st class tour via FINNAIR. All inclusive. Organized by Russian specialist forming 53rd group to USSR. Limited. 212-724-6705.

AIRLINES

JETTING TO LONDON

Daily departures avail on regularly scheduled airlines. Min fare only $250 round trip. For reservation & information Call **718-262-8058, Tue-Sat. 2pm-9pm.**



SEASONAL RENTALS

Thanksgiving—Gurney's Inn time share wk. Sacrifice $5900. Slp 4. 718-352-1621.

PROVINCETOWN

Luxury 1 BR. East End Condo, sleeps 4. Swimming pool and tennis court on site. August 22-29, $800. Call 212-420-0413.

NANTUCKET ISLAND

Prime vacation homes for rent in all areas of the island. Best selection now. Families only. Homes from $1000 per week with a 2-week minimum. Open 7 days a week. **The Maury People. 617-228-6853.**

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. TV, Color/cable, tennis. Special low mid-wk rates. Shelter Island 11965. 516-749-2001.

Nantucket Isl. Oceanfront—Priv beach, 4BR, 3bth, secluded, fab views, July & Aug avail. 212-582-0366, 617-228-1028.

W. Hampton Amazing Hse—On ocean, weekly rent. 212-679-6090. 516-653-5954.

Bucks County, PA—*A piece of paradise* in Lumberville overlooking waterfall, woods. 3BR, 2bth, beaut furn. Aug (2 wk min). $800 wk. Sue Ames. 215-862-2001.

Fire Island—Ocean beach. Jerry's Rms & effcy apts. 516-583-8870. Fr $260-$900 wk

RENTING A LEISURE HOUSE FOR THE SEASON?

For Summer Rentals, Summer Shares, Vacation Rentals & Winter Rentals, look for our **SEASONAL RENTALS** column in NEW YORK'S TRAVEL Section.

Call Diane Woodstock

212-971-3155 to place your ad.

JERONIMO'S

For a private, quiet holiday, come to our cozy *mountaintop inn*, 75 mi from NYC. Your hosts, the **Jeronimo** family, give personal attention to each guest. 33 Rms, superb, creative cuisine, heated indoor/outdoor pools, jacuzzi, saunas, tennis. $65-$75 day per person, includes 3 meals. **Walker Valley, NY 914-733-5652. VI/MC**

GOLD MTN CHALET RESORT

For romantic couples too sophisticated for the Poconos; too young for the Catskills hotels. Chef Cul. Inst of Amer. 79 mi NYC. Indoor/outdoor heated pools. Day/nite tennis courts. Box 456 NM, Spring Glen, NY 12483. **914-647-4332.**

HAMPTON ARMS RESORT COOP

Hampton Bays. Luxury resort hotel on Tiana Bay - new 1 & 2 BR beachfront suites w/decks, priv beach, heated pool, health club. Tennis free. Sailing, windsurfing - Rentals and lessons on premises. Resv. 516-728-4161.

RESORTS NJ, PA, DE, MD, Wash DC

COUNTRY RESORT—Serving non-adulterated foods, incl. natural meats, free range chicken, raw juices, etc. 16 room English estate. Private baths, pool, tennis, year-round whirlpool & horses, surrounded by 100 acres of flowers & trees in beautiful, European-oriented Bucks Co. Hollyhedge Estate, Solebury, PA. 18963. 215-862-3136, 800-722-4877

VILLAS/CONDOS/APTS The South

Key West. Old Town Garden Villas Duplex, equip kitc, beaut tropic furn & gdn, jacuzzi. Spec $499 wk. 305-294-4427

VILLAS/CONDOS/APTS Europe

CENTER OF PARIS

2 rm apt for equivalent in good area of Manhattan for 1 year. Beginning Sept 87 **Contact Anna, 46-8-755-0914 (Sweden)**

INNS & LODGES New York

MONTAUK...Shepherds Neck Inn

Leisurely. Friendly. Tennis. Lg heated Pool. Lounge/entmnt. All rms Color TV Cable. VACATION PKGS from $55 daily PP, Dble occ incl two superb meals. Bed & Bkfst available. Credit Cards. Second House Rd. Montauk, NY 11954. **In NY 1-800-345-3511 or 516-668-2105**

VILLAGE LATCH

Southampton's ultimate Inn! Luxurious. Sophisticated. International. In town w/ hot tub, pool, tennis. **516-283-2160.**

RESORTS New York

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, even consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) *The first line is available in bold print followed by a dash.* No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Mike Fazio or Linda Bama or billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH/BEAUTY SVCS.

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

WANDA'S EUROPEAN
SKIN CARE CENTER
119 W. 57 St. (6-7 Ave.) NYC 10019
212-247-1202
FULL LEG WAX $26
By Lydia.

LOSING HAIR OR BALDING?

New cosmetic preparation, need olunteers. **212-249-1416.**

• At Last: Face Lift Without Surgery •
Video cassette & explanatory text.
$39.95. Representations welcome.
Contessa Maria Enterprises, Ltd.
Pob 185, Goshen, CT 06756. 203-491-2204

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done
in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

Electrolysis-IB Probe, Wax Facials. Sterilized equipment. Individual probes available. LENORE VALERY (Board Certified). "The Best"-23 Leading Beauty Editors agree. W. 57 St. 212-757-6585.

Women Of Color—Facials, skin peeling/discoloration/acne/massage 212-529-2997

Ella—Experienced electrologist. Remove **hair permanently by electrolysis. Free consultation, trial. Also Waxing** at Pino Fiori. 860 Lexington. **212-570-1313.**

HOLISTIC HEALTH

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Country Resort—Spend a week & feel great. See our ad under Travel. 800-722-4877. Hollyhedge Estate, Bucks Co, PA.

Swedish Touch—Of young graduate nurse. Private. 10-8. 212-645-9523.

PHYSICAL FITNESS

Women's Exercise Classes—Excellent program. Murray Hill area. 212-683-7242.

Learn No-Impact—Control of dumbbells *to shape, strengthen, and balance* your body correctly and quickly at home. **BODY BASIC, 212-989-5505.**

ONE-ON-ONE—*The Ultimate Workout.* Work with NY's top trainers in our facility or your home. BODYWORKS FITNESS, INC. 212-475-5030.

Personal Fitness Associates trains you at home/office or weekend getaway, 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or FREE consultation. **212-245-6708.**

WEIGHT CONTROL

THE OPTI-FAST PROGRAM
Physician's Rapid Weight Loss
715 Park Ave. (70th St) 212-288-5473.

HEALTH AND FITNESS

WEIGHT CONTROL

LOSE WEIGHT
Rapid, safe, multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

DiET-FAST!—3 plans to meet every reducing need. Each **DiET-FAST!** plan offers treatment by MD's, RN's, Registered dieticians. Lose weight safely, swiftly, economically. 212-840-2121.

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377.**

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR ABOUT
$30 A WEEK
with major medical ins.
Call for free consultation.
CLINI-FAST
212-807-8080

BULIMIA BREAKTHROUGH!
PhD. Specialist offers
Psychobiological treatment
for eating disorders.**212-505-9898**

LOSE UP TO 10 LBS. OR MORE—in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

If Total Fast Didn't Work For You... Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Support group available. No waiting list. **Renaissance Medical Group. 212-686-3131**

Lose 10-20 Lbs.—Mayfair By The Sea, a beach spa 2 miles to Atlantic City. Call **800-722-7257, 609-822-0611.**

• LOSE 1 LB. A DAY! •
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic, 212-245-5940
Westchester Diet Clinic, 914-969-8200
Riverdale Diet Clinic, 212-796-6100

Lose 10 lbs. Or More, Deerfield Manor Country spa, 90 min/NYC, 717-223-0160. RD 1, E. Stroudsburg, PA. 18301

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Wendy Friedman or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

A Stunning And Diverse Tapestry—Of art and antiques. Nation's largest antique resource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55 St, 212-355-4400, 7 days.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

Paris To Province Antiques—18th C & 19th C French & English furniture, paintings & statues. 3 beautiful galleries in NJ 1 hr NYC. 201-747-6200 open 7 days.

Two Worlds Art—Special weekly sale: up to 50% off on antiques & reproductions, table lamps, wood carvings, home decorations. Showroom open 9:30-6 M-F, Sat 11-5. 39 E 20 St, NY 212-473-9155

APPLIANCES

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

AUTOMOBILES

PARK FREE IN NYC!
New book reveals parking regs on all streets below 72nd. Find free parking fast, save $100 in garage fees. $6.95 plus 85 cents shipping to SANDHILL PUBS, Box 202-05, Leonia, NJ 07605.
Satisfaction guaranteed!

CAREER SERVICES

Career Counseling—Explore career options, job search strategies, self-marketing, effective resumes. 212-315-3973.

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-880-0735. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

If You're A Gorgeous Man
Researcher wants to talk to you.
Call 212-664-6511, 9am - 5:30pm.

Missing Persons Traced Nationwide—By attorney. C.E. Gordon, Esq. 718-793-3750

WANTED—Business owners seeking 2 service-oriented, non-stereotypical insurance saleswomen to provide quality benefits. Give us 1/2 hour, you'll be delighted you did. Tracy/Amy 201-672-0100 x288.

CLEANING SERVICES

Trent Cleaning Svc—Dealing with dirt-residential/commercial. 212-619-6262.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Bob Dellacona's Maid in NY—Help is on the way. 212-777-6000.

Maids Unlimited—Heavy & construction cleanup. Equipment available. Continuing maid service. Bonded & insured. Since 1959. 212-838-6282.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Little Elves, The Professionals—Industrial and fine home cleaning. 212-674-2629.

COUNSELING

Bisexual Counseling Services—Licensed therapists. Insur. welcome. 212-877-6396.

Family Counseling & Mediation Services
Stress management. Individuals/couples.
est. 1958. **212-674-8516**

Personal Uncertainty?— M.A., adolescent/adult development. 212-684-5525.

Divorced-Separated Men—Group now forming for related stress/conflict issues.
Mark Sulcov, PhD. **212-777-5452**
Bruce Bleecker, MSW. **212-580-8419**

Overcome Fears Of Flying—With expert help of psychologist. 212-532-2135.

Find Yourself At Sea—Awareness seminars under sail. USCG Capt./Gestalt therapist. $225 meals incl. 516-757-6157.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short-Term Psychotherapy. 212-570-6664.

Highly Experienced Psychiatrist
Offers individual psychotherapy.
Daytime. Moderate Fee. 212-737-3077.

Women's Counseling Group—Specializing in addressing the many roles/many pressures in a woman's life cycle: Relationship, career, children, infertility and abortion. 212-517-1600.

Short-Term Therapy—For lasting accomplishments. Help for all problems by licensed psychotherapists selected to meet your needs. Counseling Services of Manhattan. 212-678-4766.

Established Psychotherapy Group—Has openings for 2 female members. Call Dr. H. Glazer, 212-288-0606.

Panic Attacks? Phobias? Anxiety? Agoraphobic?—TERRAP, the nationally touted phobia treatment center is now offering group and individual treatment by a licensed psychologist in our convenient upper East Side Manhattan office. For information and free literature, call
TERRAP · 718-746-1117

Insight-Oriented—Group Psychotherapy targeting hard-driving yuppies currently **recovering** from chemical dependency. Free consultation, **212-735-5530.**

DIVORCE MEDIATION

Some Marriages Need Help—To stay together - others need help to end. Center for Family Treatment & Divorce Mediation. 212-799-4302; 914-638-4666.

EDUCATION

Dissertation Research—Writing, editing by professionals, since 1972. Academic Research, Inc. 201-939-0252.

ENTERTAINMENT

"THE HOTTEST M/F STRIPS"
HOTBODI-GRAMS
212-912-1705, 718-343-3535, 516-671-9457

Mona's Place—Over 200 perfect party acts to choose from. 212-242-0688.

Unique Theme Party Specialists—From strolling entertainers, celebrity look-a-likes, comics, murder mysteries, robots, to spectacular settings. Helping you put it together is what we're all about. **Barry Dean Productions. 212-809-6666.**

Stunning Strip-Shows—Gorgeous girls! Great hunks! Many acts! 212-877-1757.

Caricatures On T-Shirts—Face readings too! Sherry Lane, 212-675-6224.

The Joke's On You! Inc.—We perform practical jokes, situation comedy; all occasions. Private/Corporate. **212-586-3700.**

Bellygrams—Strip, sing, gorilla, bag lady, hula, Mickey Mouse. 212-371-1507.

PIZZAZZ
NY's most exciting and memorable entertainment troupe for private/corporate affairs. Dance, comedy, magic, characters, mayhem & more. **212-421-3380.**

ZIPPY THE TV CHIMP
Famous performing chimp, full show-parties, surprise deliveries. 914-368-0457.

Master Magician—Exciting fun for all vents. David Fletcher. 212-246-2438.

Professional Balloon Decorating—Arches, centerpieces, imprinting, nationwide bouquet delivery, absolute lowest price. Balloon Happy, 212-473-6700

Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795.

This Is Your Life—Shows, one man band, party acts. 718-763-1327.

ENTERTAINMENT CONNECTION
Musicians, Magicians, Mimes, & More...!
For corp, private & children's parties.
• • • **212-534-7277** • • •

Superstrippers—Good nudes travel fast. 212-794-1393.

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

Palmistry, The Tarot, Numerology—By registered psychic. 212-737-6290.

Giant Chocolate Chip Cookie—Delivered anywhere. VI/MC/AX. 212-227-3838.

NY's Sensational Strippers—Super hunks, gorgeous girls. AX. 212-304-0837.

Show-Stopping Gift Baskets—Created or any occasion. 516-484-0574.

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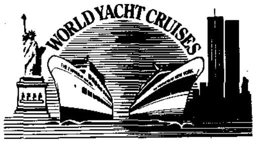

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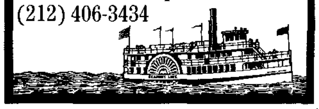

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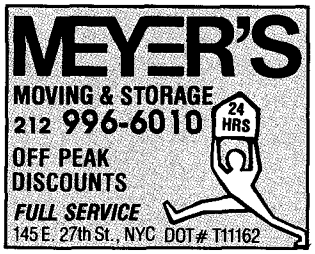

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Down-To-Earth Wall St. Lawyer—28, friendly, humorous and warm Jewish male, considered very good-looking. Seeks commitment-minded, non-smoking, trim woman for pleasant dates (and, with luck and time, more). Witty prose unnecessary. Photo appreciated, but not needed. NYM F451.

Jewish, Fantastic, Knockout—Recently widowed, financially secure, wants to meet a special someone. If you are 50-60, emotionally secure, sensitive, enjoy golf/tennis, theater, you are a man who would enjoy my company. NYM W738.

Modern Orthodox Man—38, successful professional. Seeks an attractive, athletic, long and lean woman, 25-33, who is adventurous, exciting, intelligent, serious, sensitive, romantic, warm and vivacious. Note and photo please. NYM K339.

The Possible Dream—Attractive male, 54, youthful outlook, desires marriage/children (our own) with attractive female with similar soulful qualities and vision. Note/photo helpful. NYM F452.

Chemistry Will Decide—If it's a match. Beautiful brunette, 35, seeks bright, handsome Jewish man for fun in the sun. Be around my age, give or take a few years. Photo helpful. NYM F447.

Very Successful Attorney, 6'—Early 40's, handsome and fit, wants to have a friendly romantic relationship with a younger woman, 21-35, who likes to be well-taken care of. Photo a must. NYM F445.

Looking For A One-Man Woman—Who can handle a one-of-a-kind man to share all of life's pleasures (emotional and material). I'm in my mid 40's, into physical fitness and athletics, seeking that special lady who is beautiful inside as well as outside, 24-34, non-smoker. Photo a must. NYM F453.

Love And Be Loved—Sensitive and giving, handsome and athletic attorney, 38, recently separated. Seeks attractive woman to share museums or theater, beach or skiing, gourmet or picnic, baseball or ballet and more. NYM K341.

Handsome, Strong, Athletic—Jewish professional male, 27, 5'10", desires to meet an attractive, fun, energetic, dancing female. Phone/photo. NYM R472.

Successful Designer—6'2", 39, Jewish, very handsome, fit, colorful. Seeks tall, sensitive, curvaceous beauty, under 35, for lasting relationship. Photo appreciated. NYM W722.

Multimillionaire Gentleman—33, attractive, 5'10", trim, athletic, bright but shy, is moving to NYC from CA, where I ran a major business. Looking for a lovely NYC lady. Photo/phone. NYM F448.

Arms Race Got You Down?—Man of substance, 29, with MD and PhD, eclectic, warm, romantic, passionate, loving. Seeks soul mate to negotiate with him through life's strategic limitations. Photo helpful. NYM K178.

Owner Of A NYC Clothing Store—Single Jewish man, 32, 5'8", 160 lbs, brown hair, brown eyes, funny, romantic, honest, Forest Hills resident. I enjoy movies, playing piano, long talks. If you're an attractive, Jewish, non-smoking woman, looking for a serious relationship I'd love you to send me a letter, phone number and if possible a recent photo. Thank you very much for your time. NYM F449.

Red Sox Fan—Seeks understanding man to help her survive in NY. I'm 27, cute, Irish-Italian. You're not a Bill Buckner look-alike! Photo/note. NYM W740.

Legal Beagle—But no dog. Attorney, Jewish, early 30's, 5'11", caring, seeks female best friend for life's dream. NYM W747.

Beautiful, Healthy And Sincere—Seeks nice-looking, successful gentleman, age 40-55. Photo!!/bio. NYM F444.

Looking for Romance—With a woman, 25-30, sensuous but sentimental, who wants a serious commitment with a man who knows how to care and share. I'm a successful Wall Street exec, 35, 6'1", blue eyes, athletic, never married and looking to change that. I enjoy the city and the country, haute cuisine and hotdogs, coo jazz and hard rock. A photo isn't needed but please be under 125 lbs. NYM F45

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ick Cavett/Woody Allen Mix—DDS eeks slim, pretty gal. Photo. NYM W698

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ttractive, Okay Guy—Tallish, beat-up ace. Tender, gruff, caring, honest, ro- antic, young 58, divorced, bright, very uccessful, funny, cynical. Lives in and oves penthouse with trees, flowers, birds, rt. Loves (for others): skiing, jogging, ennis. For myself: theater, dining, mov- es (not films), Welfleet, East Hampton, aribbean. Ready for long relationship. It ould be nice if you are bright and very ttractive, 37-45. Recent, accurate photo must/phone, etc. NYM K261.

ctress Is Ready—To give what it takes o make a life with a good-looking Christ- an man, 35-49 years old, who is open to arriage and a child. Someone in the reative field preferred, in touch with elings, non-smoker. Photo/bio. NYM 262.

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ivacious, Long-Legged—Hazel-eyed eauty, 23, 5'4", with outstanding family ackground. Seeks outgoing, Modern rthodox Jewish fellow who is athletic nd ambitious. NYM W696.

uggably Warm West-Sider—Hi! This ute, personable (and usually more mod- st), Jewish professional male with social onscience, 35, enjoys the arts, laughter nd cuddling. Seeking kindred female pirit for mutually supportive relation- hip. Photo helpful. Thanks. NYM K263.

uccessful Businessman—(Jewish, 40, '9", 155, handsome) would like to meet ccessful business woman, 28-35, to are the fruits of our labor. I'm a non- noker, adventurous and spontaneous, ve skiing, water sports, dining, ballet, ading and more. Physically, I admire a im, fit body and a warm smile, the natu- l look. I can be a best friend and confi- ant and would love to connect with a nsitive but strong, self-confident wo- an who can appreciate and handle total onesty and mutual respect. NYM W697.

outhful, On-The-Go Entrepreneur— 4", 115 lbs, 58 years old, dynamic Jew- *h female who swings a great golf club,* rves an ace of a tennis game, loves trav- and fine cuisine. Seeking a communi- tive, athletic male to share interests. oto/phone. NYM K265.

legant, Attractive, Warm Female— any interests, seeks caring, secure Jew- h man, 49-59. Non-smoker. NYM K267

re You Alone Tonight?—Success does ot always result in quiet evenings with at special someone. Work is rewarding t the pleasure of shared company is uch more gratifying. If you share my eling, then send a letter/photo and see this 49-year-old, Wasp Manhattan man *ight be your next friend.* NYM W702.

retty Jewish-English Systems Analyst— eks attractive, intelligent male, 28-45. oto/phone. NYM K272.

legant, Attractive Professional—Seeks ntleman, over 45, for a serious relation- ip. Photo/phone. NYM K273.

Very Handsome Male—26, 5'10", hazel eyes, slim. Seeks cute female. NYM W699.

Dear Manhattan Lawyer/Exec, 33-43—I'm beautiful, enjoy laughing, an excellent cook, Japanese exec. If you're ready for marriage, like movies, Frick Museum, The Pierre, have a spark for life, a dream for the future...NYM K270.

Is There A Warm, Attractive—Stylish, curvy lady who enjoys movies, good food...down-to-earth? Realistic enough to realize you cannot advertise for love...it happens or it doesn't. I'm a Londoner, 5'7". *Photo/phone.* NYM W701.

Unique Quality Woman—Attractive, divorced, professional, warm, sensitive. Loves outdoors, art, music, movies. Looking for that special man, non-smoker, late 40's-late 50's. NYM K271.

One Of A Kind—Jewish female, 26, with sensitivity, style and good looks, seeking dynamic male counterpart with character and wit. Note/photo. NYM W703.

Personality Plus, Brains, Beauty—Successful woman, early 30's, seeks a real man, stable, secure with himself! Goals, sense of humor important. NYM K274.

Prefer Younger Man—Unless you are tall (big hands and feet), athletic, boyishly handsome, spontaneous, irreverent, with a sense of humor, self and integrity. Solid values, monogamous. Respect my independence. I am youthful, late 30's, pretty, blondish, creative, jogger, varied interests. No yuppies or drugs. Recent photo/note. NYM W704.

Warm, Witty, Bright, Pretty—NJ/NYC Christian professional woman. Ready to share opera, the arts, summer beaches, autumn walks, dancing and the often zany joys of life with non-smoking man, 43-50. Photo/note. NYM W705.

Tall, Attractive, Active—32. Seeks pretty, passionate, fun Manhattan woman for genuine and exciting relationship. Photo please. NYM K275.

NJ Beauty—38, 5'5", musician, athlete, seeks "TLC" man of "Fame". NYM K276

Boyishly Handsome Bachelor—Great smile, boundless spirit, self-made and 40. Seeks co-venturer. First class passage. Passport photo required. NYM W707.

Ex-Pro Athlete—Young 45, educated, wants to spoil a shapely, dynamite looker, 28-40, who looks as good in jeans as she does in an evening gown. Photo/note/*phone.* NYM W706.

Male Med Student—26, 6', Wasp, seeks good woman. Note/photo. NYM W708.

Serious And Intense—But warm and cuddly, successful Wasp entrepreneur, 39. Seeks mature, 32-39, sensual, maybe half Jewish, brunette with large brown eyes, own career, for commitment - in the arts, meditation, photography, tennis, singing and romance. Photo. NYM W709.

Slender, Caring European Lady—Multilingual, cultured, Christian, 40's. Seeks educated, unattached, stable gentleman for permanent relationship. NYM K279.

Pert, Vivacious Widow—5'4", 110 lbs, green eyes, auburn hair, professional, Jewish. Seeks "just an ordinary man" (58-68). NYM K280.

I've Got To Tell It Like It Is—Or how else will I meet the lady I want to spend the rest of my life with? I'm a Jewish *male, 53, 5'8", nice-looking, wealthy,* intelligent, athletic and a nice easygoing guy with a great sense of humor. Recently divorced, after 30 years, and lonely for the right woman. She is attractive, 38-48, nice figure, voluptuous, intelligent and warm. This woman could make us both very happy if she replies to this request. Photo a plus. NYM K277.

You Won't Find Me—At the usual single's haunts...so if you would like to enrich your life with a dynamic, attractive, fun-loving publishing executive, take the plunge and respond to this ad. A gentleman, 55-60, who enjoys life and living, could be the perfect match for this 49-year-old Westchester widow. Send note/photo to: NYM K278.

Upgrade Your Life—With this blond, *athletic, unassuming, attractive CT/NYC* lady. I seek successful, action-oriented, boyish male, 28-38, to spice up my life. Let's go for the platinum. NYM K281.

Doctor! Lawyer! Executive!—I am not any of these - but I am a nice guy, age 29, Jewish, never married, with a good sense of humor and good character (also not deficient in the money department). If you are a smart, charming, warm-hearted, never married Jewish woman who wants a serious relationship, please send a note/phone/photo. NYM K283.

Irish, Single Male—26, tall, good-looking design professional, seeks single white fe*male, 21-30. Photo/note.* NYM W710.

Tired Of The City?—Affluent upstate bachelor looking for woman, 25-42, willing to relocate. Photo appreciated. POB 90794, Rochester, NY 14609.

My Challenge:—Is there, anywhere in the NY metro area, a 40-60-year-old mensch more interested in his present and future than his past, who is seeking a committed relationship, who lives life passionately and well? An exciting, attractive, athletic, *slim brunette wants to know.* Photo if possible. NYM W712.

Male Dentist Wanted: 35-50—A lover of children, for a permanent relationship. Petite, beautiful blond, 33, divorced, Catholic (non-religious), college grad, placement consultant. Photo. NYM K286.

Ex-Attorney—(Now having fun). Good-looking, bright, funny, relaxed, 35, secure financially and emotionally. Seeks attractive, mature woman, 21-32, with a crea*tive spirit. Photo appreciated.* NYM W713.

Very Pretty, Svelte Oriental—Late 20's, intelligent, likes music, dance, art, travel, NYC life. Seeks handsome, successful, fit, honest, caring white male (preferably 25-35), over 5'9", interested in marriage. Note/photo/phone. NYM K291.

Woman, 57—Seeks practicing Catholic man, kind, caring, honest. NYM W718.

Loving Catholic Woman—Trim, attractive mulatto (5'6", 36, hazel eyes). Desires never-married gent with love of life, God and a good movie! NYM W719.

Woman Worth The Time It Takes—Successful, fairly ravishing designer, great legs, green eyes. Looking for a good man. Let's exchange photo/letter. NYM K292.

Warm, Caring, Successful—Writer, 39, Jewish, lively, enjoys giving of himself. Seeks similar, bright attractive woman. Photo, please. NYM W714.

Sincere, Uncomplicated—Pretty female, 30, slim, 5'6", professional. Wishes to meet a really nice guy - an intelligent, attractive, warm man with a sense of humor, who is as hesitant to answer an ad as I was to write one. Bio/phone/photo. NYM K287.

Bright Eyes, Bright Smile—Bright head. Corporate executive, young 50's, desires blue chip, Renaissance man, of sound mind, body and values. Let's exchange pictures. NYM W715.

Handsome, Successful Professional—40, 6'. Looking for a communicating, non-smoking female to share all of life's treasures. Phone/note/photo. NYM W716.

Attractive Jewish Male—45, 6', slim, accountant. Seeks gal, to 37, with traditional values. Photo. NYM K288.

Educated (MA), Attractive Female—27. Seeks *intelligent, sensitive, warm, professional* white male, late 20's-mid 30's, who needs a strong relationship. Photo/phone. NYM W717.

Philosophical, Sensitive, Creative—Manhattanite in his 40's. Seeks female companion to enjoy art, music, laughter, city's streets and perhaps more. Non-smoker. NYM K289.

Professional Woman, Bright, Stable—Spirited, good looks, good heart, seeks male companion, 35-55. NYM K290.

Pussycat Male MD, 35—Seeks cat lover for prowling, play in city and country. Life, music and art lover, 25-35, desired. This cat loves the water too. Please reply with photo and note. NYM K293.

Life Is More Fun When You Share—Tall, handsome Jewish man, 29, looking for a partner in crime. If you're a tall professional woman, 25-32, and possess a thirst for adventure and a sense of humor and imagination, then we're off to a good start. If you enjoy music, art, sports, fine dining and surprises - we're on our way to something big. Let's find out what we have in common. Phone/photo, please. NYM W721.

Konnichiwa—Successful attorney, 40, studying kanji and visiting Kyoto in October, seeks Japanese woman in New York to make friends and learn about her culture. NYM W723.

Beautiful Widow, 55—Seeking cultured, established Jewish widower, 50-60, for friendship and romance. NYM K296.

Winner's Circle!—First-class lady seeks extraordinary, over-35 man who's captured the brass ring. Send success story/photo/phone. NYM K297.

Dance With Me—Slender, sightly, sophisticated female, seeks creative dance partner for ballroom, disco/hustle, etc. What's your specialty? NYM K298.

Attractive, Fun-Loving—Truly wonderful white female seeks male counterpart, 35-55, for romance and a lasting relationship. Note/phone/photo. NYM W725.

Pretty Manhattan Wasp—Enjoys life, friends. Seeks preppie, Christian professional man, 46-58. NYM W726.

STRICTLY PERSONALS

Works Too Hard—Needs a change of focus. Intelligent, 31, single white female exec, enjoys cooking and theater. Seeks kind, confident male to share time and interests. Photo/bio. NYM W724.

Want To Be Spoiled?—Nice guy, tall, good-looking, sophisticated, sensitive, 51, seeks attractive, athletic lady, 35-45, to enjoy NY and vacations abroad with. Replies must include vital statistics and recent photo. NYM K299.

The Busier And Happier I Am—The more mindful I am of meeting that special someone - a together, perceptive, selective man. I am a very attractive, warm, bright, successful, witty, affluent, size 8, 39ish lady. Does that sound right to you for the sharing of love, trust, companionship, sensuality, intellect and interests? NYM K300.

Wanted: Taurus Woman, 30-39—Interested in chemistry and commitment, by Libra man who is fun, fit, sensitive, savvy, 39. Photo/note. NYM W727.

Attractive French Lady—Intelligent and feminine, seeks man, 45 plus, compatible, for serious relationship. NYM W728.

You've Been Looking For Me—At the theater, movies, museum, in the city, on the island, abroad - the bright, slim, 40 plus, pretty brunette with sparkling eyes and warm smile, ready to share life's adventures...you've found me! NYM K301.

If You Are Missing—The one thing in life that money can't buy - a very, very pretty, slim, bright, just 40, Jewish woman with traditional values, a great sense of humor and a passion for music (rock and roll/jazz), movies and the Mets. And if you are Jewish, 40-50, attractive, successful and looking for suburban bliss - this could be it. Photo/note/phone. NYM W729.

A Trim NJ Gentleman—41, values quiet comforts of home, woman's friendship, children. Photo, please. NYM W730.

Take Me Out To The Ball Game—The beach, the movies, or dancing - if you're in your 30's, Jewish and like to laugh. This terrific-looking, 5'3", 32-year-old, slim, professional woman would like your photo and phone. NYM K302.

Frog, 6', 180—41. Seeks slim princess, 20-30's, to love. POB 3006, LIC, NY 11106.

22 Cents Special!!—If you're adorable and you love hugs, daquiris, spare ribs, ballgames, woo-woo's and fun with new friends then splurge - buy a stamp, send a letter and meet a 29, handsome, super personable, outgoing guy. NYM W731.

Slender, Pretty Widow—43, professional, looking for a sincere, caring man with a sense of humor, 40-57. NYM W732.

Third World Beauty Desired—By handsome, blue-eyed, first world lawyer. You're fun-loving, 30's-40's. I'm young 50's. Photo a must. NYM K304.

Actress, Model, Dancer—If you're 20-30, adorable and athletic, slim and sensual, sassy but sincere, read on. I'm 30, 6', Jewish, extremely successful and financially secure, handsome and athletic. Love skiing, tennis, running, theater, movies and fast cars. If you're looking for adventure and romance and ready to take a chance, send photo/phone. NYM W733.

Attorney, 28—Warm, handsome, 6'2", seeks bright, slim, unpretentious Jewish female. Note/photo please. NYM K307.

Sensitive, Successful Male, 27—Professional, very attractive, well-built, seeks a very pretty, petite female, 21-27, who is sensitive, caring and who enjoys skiing, tennis, the beach and candlelight meals. Note/photo/phone a must. NYM W734.

Casual Chic—Provocative, sexy, independent, fun-loving, romantic brunette, mid 30's, 5'4", TV/real estate entrepreneuse. Seeks debonaire, mature, sophisticated yet earthy Manhattanite, late 30's-50's who might enjoy tennis, theater, films, casual biking, classical music, Windham Hill, weekends in the Berkshires. Catch me if you can. Photo a plus. NYM K308

Romantic Dreamer—With both realistic feet on the ground. I'm a woman aware of my needs and very in touch with my desires. If you are over 6' (athletically inclined), Jewish, late 30's-early 40's and considerably handsome, I'd like to hear from you. If you also have a terrific sense of humor and abundant self-motivation, if you don't usually answer ads - I'd like to date you. If you are not afraid to commit to an honest and fulfilling relationship - well, you just made this extravagant ad worthwhile. I'd love to meet you, but I won't answer any letters without a recent photo and a handwritten bio. Be yourself - that's who I'm looking for. NYM K309.

The Only Reason—This loving lioness is without her mate is due to the fact that few know I exist. I'm just beginning my work (mixologist) when most have finished their day at 5 P.M. I'm 32, 5'3", live in NJ, work NY, very attractive, loyal and a genuinely good person. I like gardening, fishing, travel, long walks and sharing an interest in the things you enjoy. You should be a single white gentleman, 33-40, of good character with an allegiance to fidelity, interested in a sincere relationship that could lead to marriage and children. No drugs or diseases. If you too have a similar obscure schedule, let's meet. Letter/photo/phone. NYM K310.

Open Wide—Let this 27, 5'6", 140, good-looking, athletic, Jewish dentist into your heart. Loves music, NYC, skis. You are 23-27, Jewish, petite, bright, pretty, fun. Note/photo. NYM K311.

Very Tall Blond—Female exec, 35, nonpracticing Catholic, sincere, slim, attractive, loves beaches, fireplaces, champagne and cheeseburgers. Seeks warm, intelligent, successful man, 30-45. Photo/note. NYM K312.

Yuppie Chow?—Topspin forehand? Giant Slalom? Handsome, 33 year old physician, seeks beautiful female, 21-30, with brains to match to share above interests. Note/photo required. NYM K313.

Warm, Caring, Lovable—30, Jewish professional woman, truly interested in meeting my mate. How about you? Note/photo/phone. NYM W689.

Incredibly Great Catch—Italian, 30, smart, sincere, successful and hopelessly romantic. Looking for a classy lady, 27-31 with the rare combination of brains, beauty and personality to share life's finer moments with. Ready for the real thing? Note/photo. NYM K324.

Sweet And Spicy—Warm, sensitive, very attractive, slender, feminine, bright, affable, outgoing professional woman, Jewish, 40, to share diverse interests, tennis, golf, dining and travel with a warm, gentle, attractive, secure man of integrity and wit whose priorities include friendship, companionship and commitment. Note/photo. NYM K314.

Tall, Handsome, Athletic Professional—6'1", early 30's, MBA/JD graduate. Seeks tall, slender, attractive woman, blond/brunette, who enjoys art, sports (tennis), likes the outdoors, cares about her appearance, is sincere, smart and substantial. Non-smoker, 24-29. Please send photo/bio/phone. NYM K268.

Warm, Attractive Female—26, Jewish, bright, successful, slim, energetic, who likes good food, music and company. Seeks male with similar qualities, interested in friendship and possibly more. Note/ phone/photo. NYM K318.

Happy, Active, Together—Widow, 50ish, seeks smart, huggable, non-smoking mensch. NYM K260.

Unique, Elegant, Pretty—Petite, successful, professional lady, who is bright, athletic and adventuresome (white water rafting, scuba, tennis). Seeks a handsome, intelligent, equally financially secure gentleman in his 50's whose interests include a serious and permanent relationship. I know all this sounds rather slick but if you are also keenly intuitive you will wish to respond. NYM K334.

Sophisticated Yet Whimsical—Charming, vivacious, very pretty brunette attorney, 32, Jewish, 5'3", thin, fun to be with. Seeks bright, ambitious, professional or entrepreneurial male, to age 42, who has a sense of humor, a love of life and a spirit of adventure. For lifetime romantic best friend. Photo/phone. NYM K316.

MBA, Law Student—36, seeks dignified lady, 25-38, who enjoys attending charitable benefits plus friendship. NYM K317.

Westchester Bound And Worried—Is there life outside NYC? I'm a beautiful Jewish woman, 34, and single parent of a six-year-old little boy. After years of Manhattan living and working, career and convenience dictate relocating to Westchester, leaving NY social life behind. Anyone else in similar circumstances? Would love to meet new friends. Please write: NYM K319.

Pretty Blond English Wasp—Mid 40's, a true woman of warmth, nurturing and caring with much charm, sensuality and wry wit. Seeks good-looking, romantic, fun-to-be-with man who appreciates the finer things in life. Photo. NYM K323.

Sincere, Good-Looking Gentleman—33, 6', loves motorcycling, country walks, bicycling and conversation over soft music and lights. Seeks intelligent, attractive lady, 26-36, who enjoys life and the outdoors. I'd love to hear from you. Photo/bio and phone. NYM K340.

Lady From NJ—Pretty, good figure, sensitive, caring. Seeking relationship with white, divorced man, 36-46. NYM K320.

Summer Fun, Winter Option—Jewish professional, 28, revels in city and sand, fit, fabulous, fun. Enjoys man with strong mind, body; relaxed, focused outlook; confident, not perfect. Photo. NYM K322.

Lady Veterinarian—Seeks successful, interesting, educated, happy single white male, 40-50, non-smoker. Photo preferred. POB 116, Demarest, NJ 07627.

Upper West Sider—Jewish, male, 36, handsome, non-yuppie type, would like to meet pretty girl for fun and a relationship. Photo, please. NYM K325.

Mid 50's Sailor—5'6", seeking first mate. Must like the water and be willing to learn. My pictures are about a very slender, bright, sensuous, passionate woman who laughs easily and knows who she is. If you are seeking sensitivity, acknowledgement, tenderness, love and commitment and still believe in having it all if the chemistry is right, we have a chance. Please, no head games, professional victims or cynics. I'm no Redford or Newman. I like dancing, cooking, music, theater and movies and have a healthy need for uninhibited passion. My highs come from life and I seek to share its beauty with someone old enough to appreciate what really matters and young enough to participate. NYM K327.

Attractive Jewish Architect—36, desires sexy wife! Photo! POB 1407, NYC 10156

Some Favorite Things—Of mid 50's Wasp: chocolate, film, listening, empathy, music, 37 W 44th, psychology, strolling, hugs, laughing with similar age, slim, pretty, 5'8" plus, NYC lady. NYM K329.

5'3", Eyes Of Green—Classy blond NYC lady. Seeks trim professional man, 45-58, for laughter, fun, romance. NYM K330.

Model, 23—Sincere, college grad, seeks professional male. Photo. NYM K331.

Looking For Mr. Right—Very unique, successful, beautiful, 33-year-old lady who is of refined qualities, enjoys dining, traveling, skiing, dancing and relaxing. I want to share my life with a kind, loving, giving, honest, loyal, successful, powerful man of high stature who knows how to treat a woman like a lady and wants a permanent relationship. Photo/phone. NYM K332.

Charming, Witty, Attractive—30, Jewish professional, playful, well-groomed, good disposition, housebroken. Looking for male counterpart. NYM W735.

Sincere, Handsome, Ivy PhD—32, 5'10", a man of absolute integrity, sweet and sensitive, super-intelligent and highly professional, enjoys performing arts, fine dining, classical music, tennis, etc. Seeks classy, artistic, professional woman for a meaningful monogamous relationship. Reply with photo/phone/bio. NYM K333.

Sexy But Shy—This tall, green-eyed blond is sophisticated yet down-to-earth and has a great sense of humor. Seeking same in Jewish man, 23-29. Photo/note, please. NYM W736.

Ivy-Educated Attorney, Mid 50's—Enjoys fine dining, exciting travel, dignified living. Seeks refined lady who understands without companionship, love, mutual respect, none of the above are enjoyable. Bio/photo/phone. NYM K337.

Normal Guy—35, Jewish, tall, fit, urbane personable. Photo. NYM K338.

Handsome Male—Jewish, 34, 5'10", professional. Seeks warm, very pretty, slim female, age 30-49. Photo. NYM K343.

Searching For Woman—With heart of gold, 21-30, cute, fun, warm, sensitive, educated. For lasting relationship with nice Jewish guy, 30, 5'8", who possesses same qualities. Photo please. NYM K326.

Renaissance Woman—Tall, slim, leggy blond with ex-dancer/model looks, PhD profession and eclectic interests. Seeks a male counterpart, 42-55, who can appreciate her femininity, warmth, spontaneity. His depth of character, intellectual curiosity, love of sports and/or ambition will be shared by her. She is equally at home in the city or country. Non-smoker. Christian preferred. Some chemistry and photo/note hoped for. NYM K206.

Successful Florida Widower—57, 6', 180 lbs, seeks attractive female to share the good life. Photo, please. NYM W688.

Pretty Russian-Israeli—35, 5'6", 135, new in NY. Seeks bright, educated, cultural man. POB 451, Forest Hills, NY 11375.

Hippie/Yuppie Combo—27, Jewish female, looking for tall professional Jewish male who enjoys rock and roll to jazz, tie-dye to MOMA and tofu to caviar. Photo please. NYM K315.

Woody Allen Wit—Entrapped in Marilyn Monroe body. Warm, attractive, Jewish professional woman, 38. Seeks male counterpart for loving, sensitive relationship. NYM R432.

Gay Woman—Tall, striking, successful, the type you rarely meet in bars. New to NY, seeks relationship with exceptional woman. Please send note/photo. Absolute discretion. NYM W665.

Tall, Balding Man Preferred—With sharp mind and big heart, by this 36-year-old career woman with looks and love that will make you feel lucky. Send detailed response. NYM R453.

Woman Of Integrity—And accomplishment. Attractive, very affectionate, nonmaterialistic, seeks interesting man of quality, 55-62. NYM W672.

Creative Professional—Attractive, slender blond, 35, self-employed architect, intelligent, literate, fit, warm-hearted, seeks similar man for long-term relationship. Note/photo, please. NYM R454.

NJ Jewish Doctor—30, successful, handsome, athletic and fun. Seeking a special lady who is intelligent, sexy, slim, affectionate, under 5'8", ready for super relationship. Photo. NYM W673.

Handsome, Successful Architect—41, '7", 150 lbs, blue eyes, blond hair. Interests: music, film, art, bicycling, people. Seeks intelligent, attractive, down-to-earth female, 30-40, with a world-class sense of humor for sincere try at a relationship. *Note/phone/photo.* NYM R455.

Sensational Lady—Sexy, cultured, 5'7", 25, 40, seeks same in 45ish, tall, thin, successful Jewish man. NYM W674.

Tender Offering Of Blue-Chip Stock—Capable of paying incredible dividends to ight investor. Affectionate, articulate, sensuous marketing exec. Jewish female, 3, 5'6", with striking blue eyes, great looks, class and confidence. Seeks tall, successful, caring, witty, sincere, considerate, romantic, emotionally available mensch for committed relationship. Are ou my match? Note/photo. NYM R456.

The Perfect Man—I am not. However, this North Jersey white male, 26, is not looking for a "perfect woman". I am successful and creative, strong yet sensitive, confident but not arrogant. looking for a woman, 23-28, who possesses down-to-earth charm, class and a sense of humor, for a serious one-to-one relationship. Note/photo/phone. NYM W687.

Stand By Me—Looking for tall Jewish man, waiting to take this attractive, happy lady, 40, *into his arms. He must be in*terested in love, laughter, fun and happiness. NYM K253.

A Phone Call Away—Bright, beautiful and sensuous businesswoman. Seeks executive/professional, 30-40, for romance, *excitement and a meaningful relation*ship. He must desire/appreciate the finer things in life - but most of all, me. Reply with photo/bio/phone. NYM K254.

Sexy Jewish Brunette—38, highly educated, seeks warm, dynamic, marriage-minded professional, 38-45. NYM W690.

Formidable Prettiness Of Orient—20's. Seeks leading man in arts/business, for *good chemistry*, 36-48. NYM K255.

Oriental Investment Professional—Attractive, elegant, 31, Ivy MBA. Seeks man, non-smoker, who doesn't know the meaning of "complacency". Like me, you love your work and have wide interests. Your hobbies reflect your creativity, curiosity and high energy. Despite mistakes, you can still laugh and like yourself because you are self-made and a success by your own definition. Wouldn't it be nice to share with someone who understands? (One-time ad only). NYM R458.

The Future—Husband, children, old house. Now - an interesting date with a bright man in his 30's. I'm 36 and optimistic. NJ Meadowlands. NYM W680.

Handsome Jewish Physician—Ready for serious relationship with gorgeous, nonsmoking lady intellect, 28-37. Specify height/weight. Photo please. NYM W681.

Caribbean-Born Female—Seeks quiet academic, upbeat man, 40-55. Jazz, Latin, Classical. POB 2005 Garden City, 11530.

High-Quality MD—Seeks bright, beautiful, slim, shapely, NJ/NYC, gentle woman (30's) for exuberant love, true intimacy, travel, family (son 8), country living, city/country playing. I'm tall, fit, most attractive Wasp (religion unimportant), Ivy, 40's. Photo please. NYM R460.

Beautiful, Blond, Successful, Jewish—Female, 5'9", slim, 29. Serious about biking, tennis, skiing and dancing. Must be 6' plus, non-smoker, no drugs, professional and serious about sports. Note/photo/phone. NYM W683.

Slim, Very Attractive Widow—Sincere, warm, vivacious and successful. Loves sports, dancing, travel, dining. Looking for friendship, toward lasting future of love and complete happiness. Man, 40-57. Bio/photo/phone. NYM W682.

Intelligent, Sensitive Male—33, Jewish, successful professional, Manhattan resident. Seeks warm, interesting professional woman, 28-35, with a good sense of humor, who still believes in traditional values and who understands the give and take of a close relationship. Bio/phone. NYM W678.

One-Woman Man—Sincere Jewish banker, 34, who loves old movies, comedy clubs and horses seeks kindred lady, 26-34, with a radiant smile and a kind heart. Note/photo, please. NYM K251.

Let's Give Love A Second Chance—Fun-loving, successful, intelligent, slim, attractive, 37 years young, Jewish mom desires counterpart. You're 35-45, successful Jewish man. Let's take a chance. Photo/phone. NYM W675.

Enough Personal Growth—Time to share again. Looking for active male, 57-70, who enjoys music, art, travel, city and country living. I am attractive, youthful, energetic with artistic career and love of life. Photo/note. NYM W676.

Tall, Attractive, Warm—Professional lady seeks company of tall, attractive, warm, professional (single/divorced) man, 45-55. NYM R457.

Tall, Happy Woman, 32—Moved to Manhattan from south. Desires confident, loving man, 35-50, who will value my warmth and enthusiasm more than my great looks and financial success. NYM W677.

Don't Answer This Ad—Unless you're too busy to go out and find a relationship. I'm a single Jewish female, 26, career-oriented, athletic, with a wild spirit. Think you can keep up the pace? NYM W684.

Hello Sports Fans—Tall, slender redhead, 37, seeks witty, upbeat company to Shea this summer. Bright, attractive female journalist knows there must be a tall, fit, successful man out there, 33-45, who loves baseball, NY culture, travel and ultimately me. NYM K256.

Bright, Witty, Very handsome—31, *Italian, successful, established, ambitious* male doctor/entrepreneur. Athletic - runner and biker. I enjoy daydreaming on sunny beaches with my "dream lady" who is very pretty with a slender, physically fit body and who is mature enough to navigate her way into a meaningful re*lationship. If you are ready for a real* 'modern man', please enclose a recent photo/bio/phone. NYM W691.

Attractive, Successful—And sophisticated physician, 38, finally ready to settle down, seeks exceptionally pretty, nonsmoking, classy lady, preferably from Jersey. Photo necessary. NYM K257.

Pretty, Pretty, Pretty, Smart—*Unnervingly executive, intermittently el*egant, comforting/challenging/lovey. 47, 5'2", Jewish. Loves, for example, orangutans, Japanese art, lawn sales, Handel, sci-fi, having dinner parties. Seeking you: successful, sweet guy, partner/husband/friend? NYM W692.

North Jersey Widow—Looking for Charles Kuralt, a teddy bear of a man, between 50-60, a city man, a country man, a man for all seasons. NYM W693.

Pretty, Petite CT Female—27, looking for witty, ambitious, good-looking Yankee fan, 27-35, willing to stick around for post-season play. Photo. NYM W694.

Get Real—Very handsome, dark, white, 5'10", 34, professional man of integrity and downtown style. Seeks verbal, shapely, warm woman for significant relationship. Photo/note please to: NYM W695.

Very Pretty, Talented, Size 6—Manhattan woman is dying to have some fun in the sun (in an exclusive relationship) with a real gentleman who is honest, professional, energetic and, above all, bright - 45-60. NYM K258.

I'm Ready For A Winner—An eclectic, confident, successful, romantic, fifty plus man. I'm a 5'8" career woman. I like art, tennis, romance and sincerity. Winner takes all. NYM K259.

Pretty NJ Blond, 37—Needs one "nice" guy. NYM K241.

Business Exec—Is healthy, wealthy and wise but now has a need for romance and adventure in his life. Jewish, white, divorced, with salt and pepper hair, lovely but lonely Brooklyn apartment, is 55, 5'11" and 175 lbs. The challenge: are you the outstanding female (over 21) who can make him forget the past and anticipate the future...with you? Only a female who can securely answer "yes" need apply with her recent photo and phone number. NYM K244.

Romantic, Easygoing Jewish Male—36, non-smoker. Never been married. I like country fairs, mountains and New England. I enjoy fine dining/picnics. I would like to meet a single Jewish female, 27-34, for possible long-lasting relationship. Note/photo please. NYM K250.

Hot Time, Summer In The City—Beautiful brunette, 30's, desires handsome man to regulate her temperature forever! Photo. NYM W767.

I Want to Make The Summer of '87—Very special. This 36-year-old business professional, 5'10", attractive, athletic, sense of humor, seeks attractive female for Jersey Shore, Yankee games, travel and, most important, a start to a lasting *relationship. Photo.* NYM W685.

Woman—35, needs flowers, needs love, needs courting, needs to marry and to serve, needs an intelligent, attractive, sexy, responsible man who knows how to laugh, who wants a child and who wonders what else there may be. Note/phone. NYM K238.

Classy, Attractive Black RN—38, shapely, 5'5", enjoys *the quality things in life.* Seeks the right man for lasting commitment and romance. No 'Peter Pans' need respond. No response without a photo. Phone/bio please. NYM R461.

Gay Professional, 30—165, 6', handsome, athletically muscular build, successful, with an entrepreneurial spirit. Optimistic, supportive, passion for travel, emotionally able to share my life with that special person. Seeks attractive, established (successful professional), 30-45, who is physically fit and desires a loving, *monogamous relationship.* Manhattan residence preferred. Photo appreciated but not required. NYM K252.

ANNOUNCEMENTS

Dorot Tunnel Party, 6/17—Lovely psychologist Debbie (who works at 5th ave and 44th) please contact the attorney Alan, so we can meet again. NYM K284.

Joyce E.A.S.—May God Bless you and bring you good health, success and happiness in all you do. I'm deeply sorry everything went wrong. I love you with all my heart. Kenny S.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 596

BY MARY ANN MADDEN

WILLKOMMEN, BIENVENUE, WELCOME:
NEW AT THE NEW YORKER—by Robert Gottlieb

WHAT'S SO FUNNY?—by Ed McMahon

BOWLING FOR FUN AND PROFIT—by HRH, the Princess of Wales

A GUIDE TO GROOMING—by Karen Black

Above, the world's shortest books. Competitors are invited to invent one sample of same.

Results of Competition 593, in which you were asked for brief fables with mangled morals.

Report: Some of you (and you know who you are out there) should be, uh, admonished for geriatric puns. Specifically: Grass-house dwellers stowing thrones. No tern unstoned. Boyfoot bear. Basques in one exit. The koala tea of mercy. Red sons in the sail set. And the nearer-fetched: Ms. as good as a Mlle. Reigning cats and dogs. Absinthe makes the Harlowe Fonda. Thus, while we are sensible of the honour you do us, we can little contemplate nor long love a thing so ungainly as "Don't book a miffed course in the south." That's not even trying. Well, it *is* trying. What we meant . . . but never mind. Thank you all very much and good-bye.

First Prizes of two-year subscriptions to "New York" to:

In 1920, an electrician was asked to install lighting for the lavatories of the Cherokee nation. In doing so, he became famous as the first man to wire a head for a reservation.
Ray Cabral, Truro, Mass.

Isaac played beautifully at the concert, leaving no tone un-Sterned.
Jonathan Nye, Albany, N.Y.

A rich and generous man gave his bride a beautiful fur coat, unaware that she was violently opposed to the use of animals for such purposes. Seeing her dismay, he immediately bought a cloth coat to soothe his beavered frau.
Barbara Allen, Kings Point, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

A man in New York City opens a small business. He charges exorbitant prices for his product, which people pay willingly. In no time at all, he has created a cookie fortune.
John Blumenthal, Rye, N.Y.

A touring opera company has advertised for local volunteers to serve as spear carriers. This practice is known as free lancing.
Phoebe Stephenson, Piscataway, N.J.

The best cook in Texas finds she cannot meet her mortgage payments. The president of the local savings and loan suggests she repay the debt by catering the bank officers' monthly luncheons. She does so, giving birth to lien cuisine.
Janet Siefert, N.Y.C.

And Honorable Mention to:

A longshoreman has trouble remembering the location of shipments after unloading. He decides to file alphabetically. A shipment of snails arrives and when the French importer asks for them, the longshoreman points to the "s" cargo.
Bruce Karp, N.Y.C.
sp. mention: Margery Westin, N.Y.C.

He was boring, but he loved hard work. After years of sixteen-hour days, he became a millionaire. Moral: All work and no play makes a dull boy jack.
A. Mazzola, Simpsonville, S.C.

Each day London policemen escort employees of the underground transport system as they bring receipts to the bank. This is known to tour guides as the guarding of the change.
Robert Hendrickson, Ozone Park, N.Y.

A talented young artist entered a mixed-media piece in an art contest. He won first prize for his ivy-leaf collage.
Ed Stone, Great Neck, N.Y.

Mr. Pin's mother had two sisters who ran a bakery. To increase business he placed an ad in the local paper listing the prices of their wares. This list contained the pie rates of Pin's aunts.
Anna Lambiase, Brooklyn

His neighbors, Betty and George Horn, often inquired about his rather "large" pet grazing on the lawn. One day, he coaxed the animal over to them for closer inspection, thereby taking the bull by the Horns.
Catherine Sweeney, Brooklyn

Algernon, a British Army sergeant, has two goals: to be promoted and to find affordable housing. He accomplishes both when he rents a converted Army latrine: He is now a loo tenant.
Alfred Cavuoto, Tuckahoe, N.Y.

In medieval Prague, Sir Bilosh is the chief defender of the city. When danger threatens, the knight puts on his arms and the city sighs with relief, knowing that the Czech is in the mail.
Patrick H. Horrigan, N.Y.C.

The orchestral director for the revival of the musical version of $8\frac{1}{2}$ became ill an hour before opening. Luckily, maestro Henderson was in town and agreed to take over. A Skitch in time saves *Nine.*
Peter Filichia, N.Y.C.

A man's gasoline credit card falls out of his pocket while he is preparing breakfast. This is known as Exxon toast.
Paul Levy, N.Y.C.

A dog-fancier in India finally succeeds in producing a strain of long-haired hounds. For beagles with locks, go to Delhi.
Steve Brody, Yorktown Hts., N.Y

Madame Scarlatti is attracted to Boutlaire, her new gamekeeper. Although he professes to love her, he appears to love his game more. For when she asks him to capture and bring her any animal as a token, he says, "Frankly, Madame, I don't give a deer."
Fred Schreiber, Bron

A tugboat captain and his crew towed garbage scow that no municipality woul accept. The men became despondent. On suffered a nervous breakdown. Waste is terrible thing to a mind.
Dolly Hecht, N.Y.C
sp. ment.: Myron Rosenberg, Millburn, N.

An Oxford don and his best pupils lift thei champagne flutes in a toast, thus looking a the world through Rhodes-scholar glasses.
Mark Doyle, Burke, Va

When pressed by reporters for the reaso she had changed her name from Wade t Waite, the up-and-coming politician admitted that she had been arrested for prostitution while still in her teens, and was seekin to escape her past. She had been Wade an found wanton.
Anne W. Ruemenapp, Concord, N.

A tiny earwig bride glides toward her earwi groom. As an explosive sneeze catapults he into the sunlight, she remembers he mother's words: "You must not marry beneath eustachian."
Phyllis M. Katz, Bronxville, N.Y

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As is apparent from his work, James Joyce, during his youth in Dublin, often irritated his friends with his airs. As he grew older, he became genial and humane. Pomposity was a poor trait of the artist as a young man.
Leonard Sims, N.Y.C.

One afternoon at Hyde Park, F.D.R. and Eleanor were relaxing outdoors. Suddenly, the calm was shattered—their beloved pet had scampered away, escaping his tether. A new line was brought, but the dog was missing for hours. The incident is referred to as *Too Late the Fala Rope.*
Don Hauptman, N.Y.C.

The newly arrived immigrant wished to become Americanized as soon as possible. He headed for Texas, where he bought a 50 percent interest in a German-car dealership. When he was asked what he did, he grinned, extended his hand, and said, "Audi partner."
Eli Gabel, Staten Island, N.Y.

The prospector in Nome who sold me his gold claim drew a map showing how to get there. "Be careful as you pass the grizzly den," he advised. "Isn't there a safer route?" I inquired. "No," he replied. "That's a bear you'll have to cross."
Larry Fine, Forest Hills, N.Y.

New mothers often suffer from what is technically called "postpartum depression," or, in the vernacular, "the blues of the birth."
Laura Borrica, Staten Island, N.Y.

A new investment scheme is popular in Hong Kong. Whiskey is aged in the holds of wooden ships. Thereafter, investors buy partnership units that are secured by Bond Junks.
Martha Warren, Chicago, Ill.

Rhonda, almost destitute, had to decide whether to sell her boat—an unseaworthy craft—or her broken computer. After days of indecision, she parted with the former, as her barque was worse than her byte.
Tom Morrow, N.Y.C.

Two friends walking on the beach run under a dock for cover during a thunderstorm. The dock collapses, injuring them slightly. They are victims of pier pressure.
Stan Brooks, Dix Hills, N.J.

Hollywood money men decide to produce a sequel to the 1954 classic *On the Waterfront,* using as many of the original participants as possible. But the actors are unwilling to sign without the director. The producers learn they must catch as Gadge Kazan.
Anthony G. Bowman, Washington, D.C.

The decorating committee spared no expense. They imported a quantity of "sponge mushrooms," which they blended, sculpted, and had served by waiters in white tie: tails with mangled morels.
Bruce Sinclair, New Milford, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN, IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 596, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by July 17. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 28 issue. Out-of-town postmarks are given three days' grace. ■

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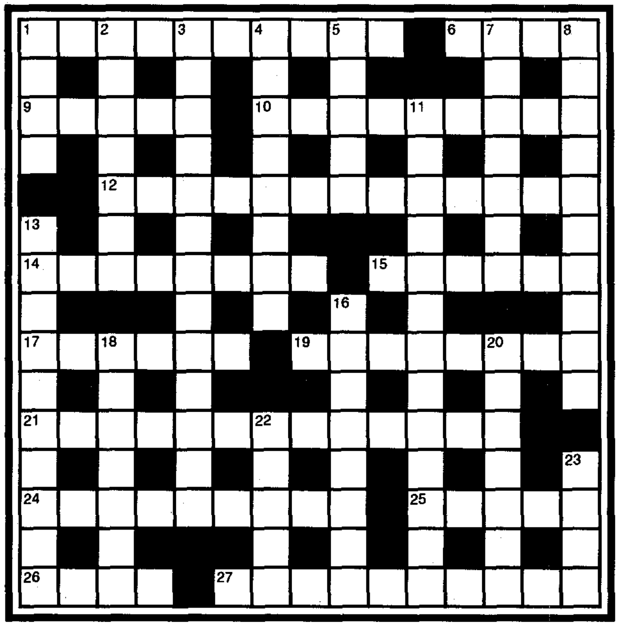
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Well-grounded course on which to have the radio commentary. (5-5)
6 Mark for the second vehicle to follow. (4)
9 Left right in this perhaps. (5)
10 Dawn, quite fearless, captures spy in disguise. (9)
12 Is absolutely certain there's a plentiful supply of water. (5, 4, 4)
14 Fairy lights on bulkhead in front of banker taking a turn around deck. (8)
15 When note book is not on the level. (6)
17 Stenches are nothing to do with the old city quarter. (6)
19 A device used by the bookmaker to make firm look then ring out East. (8)
21 Planting vegetables—but surely not here? (7-6)
24 Ailing operatic heroine gets financial assistance, coming to settle here. (9)
25 Lift this out and there's nothing inside. (5)
26 Just two articles about the novel. (4)
27 The flower to linger on after a frosty spell? (10)



DOWN

1 Wise to relax before start of examination. (4)
2 Not having been given the questions, girl pounded desk. (7)
3 Princess to take vocal part in the recital—such an embarrassment! (13)
4 Food academician passes over in silence. (8)
5 Shy over turning up with this creature. (5)
7 It's monstrous to put me in the broken chair. (7)
8 Controlling obstreperous giant with raised pistol to his head. (10)
11 Team gets on well in the haulage business. (5, 8)
13 Sailors given nothing in port unfortunately, for consumption. (10)
16 Take action or prevent action with blocking device. (8)
18 Seat of Empire. (7)
20 Hide in hold—the Indian corn ceremony's taking place! (7)
22 Though seedy, gives a grin. (5)
23 Gun carried by most engineers. (4)

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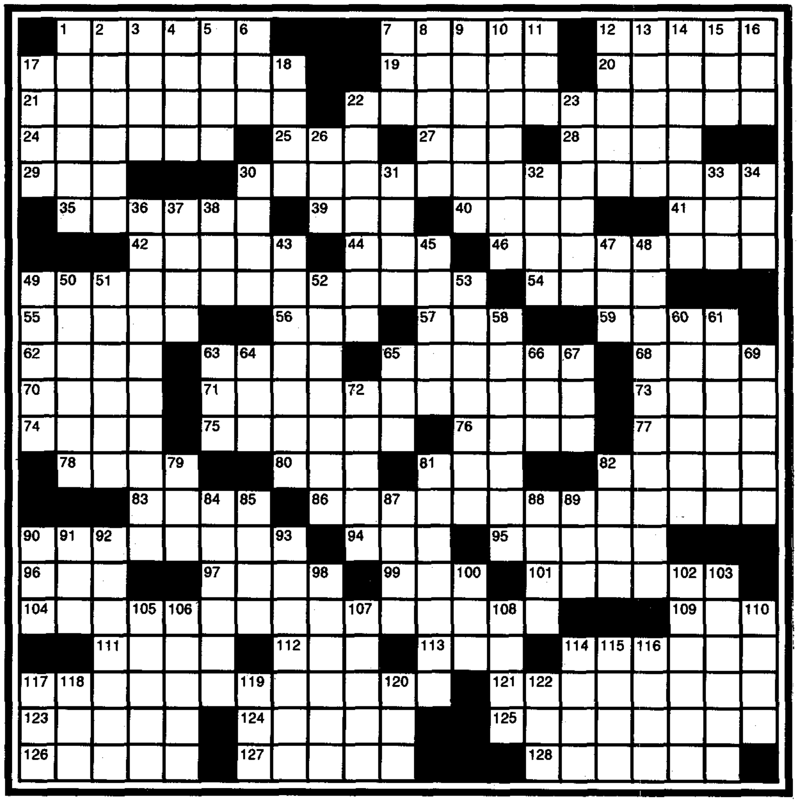
'FICTIONAL GARDEN' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Armstrong's Project
7 Bangladesh capital
12 What Mata Hari did
17 Some government leaders
19 Sign up
20 Line dance
21 Set in motion
22 O-Lan's rival in "The Good Earth"
24 Hauled, in a way
25 Goat's greeting
27 Quantity: abbr.
28 Fencing blade
29 Ancient Tokyo
30 Mrs. Cripps of "H.M.S. Pinafore"
35 Rio Grande city
39 Before Virgo
40 Struck, biblical style
41 Numerical prefix
42 Wake-up clock
44 Car of the '20s
46 Sap the energy
49 "Showboat" daughter
54 "Able was I —— saw Elba"
55 Stop!, at sea
56 Mikhail of chess
57 Ear: prefix
59 Male turkeys
62 Depend (on)
63 Flunk
65 Violin strokes
68 Kin of a scallion
70 Deuce topper
71 Virginia Woolf heroine
73 St. Vincent Millay
74 —— time (never)
75 Admit to priesthood
76 Eastern Church image
77 Ascending row
78 Behalf
80 S.A. land
81 Nabokov title
82 "—— in the Crowd"
83 Part of Btu
86 Gatsby's love
90 Like a play
94 RR stop
95 Arab republic
96 Autograph seeker
97 Act of derring-do
99 Koch and Muskie
101 Cruise ships
104 The vicar of Wakefield
109 Summer, in Savoie
111 Peacock's pride
112 Need a doctor
113 Tony-winner Hagen
114 One of the Magi
117 Father figure in "Ulysses"
121 Obstructions
123 Bushed
124 Give license to
125 Estrange
126 Luges
127 Office furnishings
128 Map details

DOWN

1 Covered walkway
2 Gasoline for lorries
3 Leave out
4 In person
5 Pencil innards
6 Scrap of food
7 —— volente (God willing)
8 Architects' columns
9 Bakery sweepings
10 Masquerade wear
11 Cleric's white robe
12 Range of view
13 Baffling question
14 Bug classification
15 I, in Latin
16 Beaver's construction
17 Walk the floor
18 Round before the final
22 Kind of football pass
23 Mailbox deposit
26 N.Y.'s ocean
30 Small lemur: var.
31 Film pioneer
32 Fork feature
33 Ust ——, Russian plateau
34 Lemon meringue, e.g.
36 Li'l Abner's mother, formally
37 Very much
38 Gal of song
43 Aussie waltzer
45 Giraffe's relative
47 On a pension: abbr.
48 Girl in Disraeli's "Vivian Grey"
49 Toren or Eggerth
50 Wards off
51 Ore of 5-Down
52 Rope for hoisting sails
53 Grant of money
58 Lullaby word
60 Middle number
61 Iroquois Indian
63 Ziegfeld, to friends
64 Tire need, sometimes
65 Vase
66 Go courting
67 Coin in Kyushu
69 Actress Valentine
72 As —— life
79 Alfonso's queen
81 As tight ——
82 "Two owls and ——": Lear
84 "—— to earth, I knew not where"
85 Standoffs
87 News bit
88 Ubangi tributary
89 Roman 901
90 USAF medal
91 Cheerleader's cry
92 Novelist France
93 Competent
98 Warbling sounds
100 Wino
102 Echo oneself
103 Partner of fits
105 Swift
106 Columbia's team
107 "—— at all things as they are": Tennyson
108 West Indies island
110 Gaelic language
114 Broad smile
115 Greek war god
116 —— qua non
117 Notes of the scale
118 Corner shape
119 June honoree
120 Yelps of pain
122 Boxing great



Solutions to last week's puzzles appear on page 96

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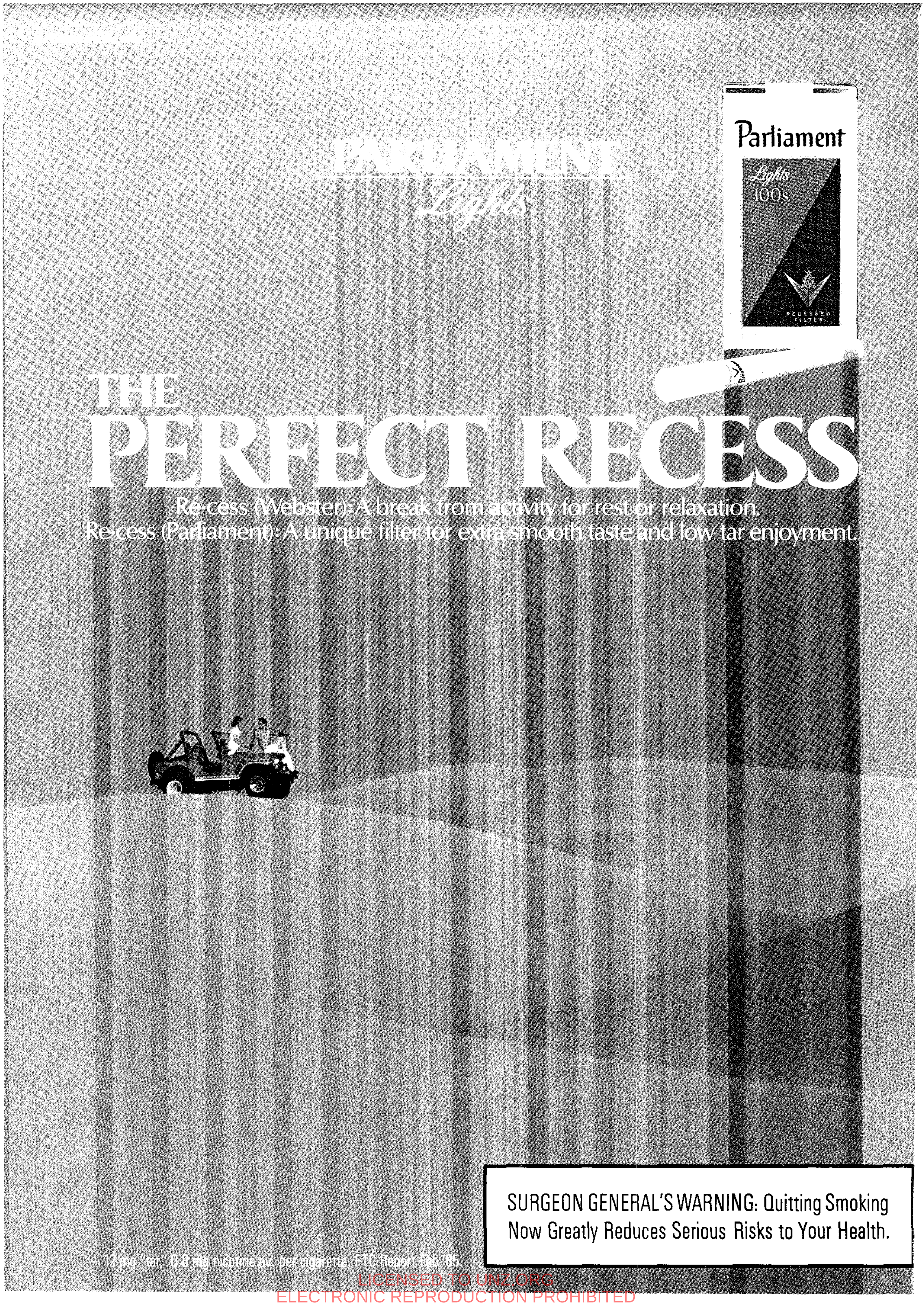
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